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WOMEN'S FULL COURT COSTUME (*jūnihitoe*).

(From Tachibana no Morikuni, *Yehon Shahō-bukuro*.)

Frontispiece.]

[See p. 48

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vol.2

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF TEXTILES

GUIDE TO
THE JAPANESE TEXTILES

PART II.—COSTUME

BY

ALBERT J. KOOP

LONDON : PRINTED UNDER THE AUTHORITY
OF HIS MAJESTY'S STATIONERY OFFICE, 1920.

PUBLICATION No. 120 T
First Printed, March, 1920
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PREFATORY NOTE.

THE present volume, forming the second part of the guide to the Japanese textiles, has been written, in his own time, by Mr. A. J. Koop, Assistant in the Department of Metalwork, Honorary Librarian and member of Council of the Japan Society. The thanks of the Museum are due to Mr. Koop for this voluntary assistance.

CECIL HARCOURT SMITH.

March, 1920.

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GUIDE TO THE JAPANESE TEXTILES.

PART II.—COSTUME.

INTRODUCTION.

IT is now close on half a century ago that the Japanese, bowing to the inevitable, began to slough off the decaying fabric of a medieval feudalism. Nevertheless, it would not be difficult to name more than one feature presented by the Japan of bygone times, of which its successor of to-day has, with rare insight, refused to divest itself. This is eminently the case with the national costume, particularly the normal everyday dress as worn for the last six hundred years and more, with scarce a change of cut or fashion, by the vast majority of the Emperor's subjects.

It is true that among the upper and better-to-do classes, particularly the men, there is an increasing tendency to adopt in public the modern garb of Western nations. But this does not prevent them from reverting to the national dress in the privacy of their homes.

Equally is it true that the elaborate robing of the old Court nobility, and the curious ceremonial over-dress of the *bushi* (*samurai*) or ruling military caste of former times, are modes which are now seen only on occasions of high ceremony,¹ at Shintō festivals and services, or on the boards of the theatre, and are in a great degree mere antiquarian memories. But the folk who wore them, mostly as a jealously restricted class-privilege, at no time formed, numerically at least, more than an insignificant fraction of the total population.

There is thus ample warrant for the general use of the present tense in the first section and of the past tense in the second section of this essay.

¹ Such as those recently held in connection with the "Coronation" of the Emperor (November, 1915).

I.—ORDINARY COSTUME.

DEALING first with the ordinary workaday dress above alluded to, we are struck at the outset with the fact that the distinction between male and female garb in Japan is far less marked than it is, or for many centuries has been, in Western countries. Nor do the garments of Japanese children essentially differ from those of their elders.

The wide-sleeved, double-breasted gown, folding left over right, and girt about the waist with one or more sashes,¹ is common to both sexes and all ages from the cradle to the very grave itself. The same may be said for the similarly-cut undergarment (*juban*), the absence of close-fitting coverings for the legs (except in the case of coolies, field-workers and travellers), and the use of the low sock (*tabi*) with its division between the great and second toes to enable the wearer to grip the thong of the sandal or patten.

Universally characteristic, too—until quite recent times—is the lack of head-gear,² at any rate during the prevalence of fine and temperate weather, of gloves or other close coverings for the hands, and, last, the almost complete absence of what we generally imply by the term “jewellery.”

Indeed, the few distinctions to be noted concern themselves mainly with proportions, materials, and colourings, as the following descriptions will demonstrate.

¹ A noteworthy and equally universal feature is the total absence—except perhaps in quite modern times—of buttons, braces, hooks, pins, or brooches, either as fastenings or as mere ornaments. The same applies to the lack of specially made pockets.

² The present increasing use by men and boys of cloth caps, straw “boaters,” “bowlers” and “Homburg” hats, as an addition to the native dress, is artistically deplorable, but has not, fortunately, involved any corresponding changes in the rest of the native costume.

MEN'S DRESS.

UNDERWEAR.

For underwear the men have, first, a loin-cloth (*fundoshi*, *fudoshi*) formed of a strip of bleached cotton some 90 inches long (and therefore known also as *rokushaku*, "six *shaku*").¹ This is passed between the legs and knotted about the waist.² Over this comes a silk or cotton shirt (*juban*), cut and worn like the *kimono* presently to be described, except that it reaches only to mid-thigh and has open sleeves. These sleeves, showing as they do beyond those of the *kimono*, are often of silk, white, or blue with a white pattern, while the body of the garment is of cotton.

In winter a wadded silk or cotton under-jacket (*dōgi*) is worn over the shirt. This is usually of quiet colouring, with a black collar, and reaches to just below the knees.

KIMONO.

The outer garments include the *kimono*,³ the *haori*, and the *hakama*.⁴ Of these the first-named is the robe so well known, but so little understood, in the West (1515). Cut like our dressing-gown, but with shorter, squarish, bag-like sleeves and a longer "stand-up" roll-collar (*yeri*) of even width throughout, it folds left over right,⁵ leaving a deep V-shaped opening at the neck, where the underwear is displayed, and is girt about the waist with a narrow sash (*obi*).

The *kimono*, like most other Japanese garments, is generally made at home, as it involves the simplest of tailoring, from a complete dress-length woven for the purpose and measuring normally 26 *shaku* (about 10 yards) long by about 18 inches wide. The material

¹ The Japanese cloth-measure *shaku* (*kujira-jaku*) approximately equals 15 inches, the ordinary *shaku* being a fraction under a foot. (For rules as to the pronunciation of Japanese words, see p. 54.)

² The Court nobles, doctors, and some of the *samurai* wore instead an *Etchū-fundoshi*, shorter and provided with cords for tying. This was more comfortable at the back when the heavy ceremonial robes were being worn.

³ *Ki-mono*, lit. "clothing," is strictly a generic term for all garments and is thus on a par with our word "dress."

⁴ The degrees of dispensability of these three garments may be roughly stated by saying that the *kimono* corresponds to the waistcoat and trousers of an ordinary lounge suit, the *haori* to the coat or jacket of the same type, and the *hakama* (plus the *kimono* and *haori*) to our "morning" or "evening dress." The term *ki-nagashi* ("dress flowing"), applied to a man wearing only the *kimono* as his outer garment, is the equivalent of our phrase "in his shirtsleeves."

⁵ The reverse is the vogue, in some parts of Japan, for grave-clothes only.

may be silk, hemp-cloth, or cotton. None of it is cut to waste ; triangular pieces are folded to shape, while differences of height or girth are allowed for either by sewn tucks (at the waist-line an inverted pleat) or by ordering an out-size in the dress-length.

The *kimono* for men reaches to the ankles, where it is no wider than at the shoulders, and does not bag at the waist over the girdle. Indeed, the modern vogue makes the robe lie flat across the chest, thus contrasting with the fashion of former days when men delighted to stuff it out by thrusting into the left bosom not only the pocket-book, but also the towel, the pipe-case, tobacco-pouch, and kindred paraphernalia.

For convenience the skirt may be caught up and tucked into the *obi*, generally in front (*tsuma-karage*, tucking it up behind being known as *shiri-karage*).

The rigours of late autumn, winter, and early spring are met by wearing, in place of the ordinary unlined *kimono*, one, two, or even three robes, of identical cut but lined with floss-silk, or with cotton wool covered by a thin layer of floss silk (which has the property of retaining its position without the need of quilting). If of silk, the wadded *kimono* is known as *kosode*, if of hemp cloth, as *numoko*. When more than one are worn, the outer is known as *uwagi* ("upper dress"), the other one or two as *shitagi* ("lower dress").

A somewhat recent fashion ordains the wearing of a *kimono* lined with dark blue silk or cotton for about a month at each transition between the hot and cold seasons. Such a garment is called *awase*, as opposed to an unlined (*hitoye*) or a wadded robe (*wata-ire*). When *uwagi* and *shitagi* are worn, they are not separately folded over in front, but treated as though they were a single garment. That is to say, both right-hand portions are first brought together across the breast, then the left-hand, similarly arranged. Moreover, each is cut so as to show at all its edges an inch or so of the one below it. The same remarks, however, do not apply to the undergarments, when more than one are worn.

YUKATA, KATABIRA.

For home wear, or for evening walks in the summer, the *yukata*, a *kimono*-like robe of thin, coarse bleached cotton, unlined, is often the only complete garment next the skin. Or a thin hempen *katabira* may be worn over a shorter cotton shirt and under a *haori*

(coat) of very light weight. These informal summer robes are generally white, with simple designs in blue. They thus contrast with the ordinary outer robes,¹ for which fashion has for several centuries ordained the soberest of colourings, such as greys, browns, and dark blues, in quiet striped designs. For very formal wear, black is prescribed, relieved only by the wearer's badge painted in colours in various fixed positions, as described below for the *haori*.

OBI.

The man wears a single outer girdle (*obi*), of which there are two varieties, the *kaku-obi* for more formal occasions, and the less "dressy" *heko-obi*. The *kaku-obi* is of stiff silk (of the quality known as *Hakata-ori*) or cotton (*Kokura-ori*), in quiet shades such as dark blues, browns, or greys, generally with a broad central stripe (or stripes) in various colours. It is about four inches wide and is made like our padded silk neckties, except that the stiffening (*obi no shin*) is of canvas. Wound three times about the waist, it is tied behind in a double knot of which the short ends are cocked upward (I516). The more modern *heko-obi* is a sash of soft white crape, from fifteen to twenty-four inches wide, wound twice about the body with the ends tied behind in a pendent bow (I517).

Besides its use to fasten the robe, the *kaku-obi* also served the purpose, from about the 17th century down to fairly recent times, of supporting the two swords, long and short, which the *bushi*, the "soldier and gentleman" of Old Japan, thrust into it at the left side, edge uppermost.² In the absence of pockets, again, the *obi* also held the *inrō*, the pipe-case and tobacco-pouch, the purse or the pen-and-ink holder, generally by means of the suspension-toggle known as *netsuke*.²

HAORI.

The *haori*, which derives from the *dōbuku*, a travelling dust-coat worn by men in former days, but is now analogous in use to our coat or jacket, differs from the *kimono* in several important respects. It reaches only to mid-thigh and is fuller in the body, having side-gores. It is not double-breasted, being, indeed, open in front and loosely fastened across the chest by a couple of silk cords (*himo*)

¹ The *shitagi*, however, might be white or pale blue, but would in any case have the *yeri* (roll-collar) black, or in warm weather white.

² Examples of swords, of *inrō*, pipe-cases, etc., and of *netsuke*, are exhibited by the Departments of Metalwork, Woodwork, or Sculpture, according to their material.

tied in a bow (the modern fashion is to have a single cord made up into a complicated bow and engaging with each lapel by a metal hook-and-eye). The *yeri* (roll-collar) is of the "turn-down" variety (not "stand-up" as with the *kimono*), and extends to the lower edge in front. The skirt is turned up for about a foot inside, the rest of the body part having a lining (*kataura*), which offers the sole opportunity sanctioned by custom for the display of the wearer's fancy for bright colouring, or elaborate patterning, including even embroidery or painting on a white silk ground. For summer wear, however, an unlined *haori* without the deep turn-up is used, while in recent times wadded *haori* have been introduced for wear on informal occasions in the cold season (1518).

For ordinary wear the *haori* is of black or some dull-coloured silk, generally of a striped pattern. But for formal occasions a black silk *haori* is *de rigueur*, bearing one, three, five, or seven repetitions (according to fashion) of the wearer's heraldic badge (*mon*). These *mon* are painted on white circles, from one to two inches in diameter, left in reserve when the cloth is dyed and known as *kokumochi*. For those finding it necessary to hire a dress *haori* for some occasion, separate badges (*kiritsuke-mon*) would be specially sewn in place.¹

The single badge would be placed high up between the shoulders. When three is the fashion, the extra two come at the back of each elbow. With five, the added pair are placed on the breast of each lapel; while the full complement of seven is made up by a badge inside each elbow.

HAKAMA.

The *hakama* is a sort of loose trousers or divided skirt,² slightly tapering upwards for about half its height, after which it finishes off with a truncated triangle, the back portion rising a few inches higher than the front and stiffened at the top by means of the *koshi-ita*, a piece of thin board or thick, stiff paper, of trapezoid shape, pasted inside it. The sides are open half-way down (*momodachi*) and free play is further provided by six deep tapering pleats (*hida*) at the front and two at the back, their edges turned towards the centre (1519).

¹ The embroidered badge (*nuimon*) is not considered respectable, being the mark of such persons as *geisha*, actors, and the like.

² For the ordinary *hakama* (*hambakama*, *hirabakama*, *kobakama*) the division comes less than half-way up. With the *umanori-bakama*, for use when riding, it naturally comes much higher.

The fastening is by a couple of five-foot-long bands proceeding from the upper corners of the front and two two-foot bands at the lower corners of the *koshi-ita*. The former are brought twice round the waist, being set above the *obi* in front and tied below the latter's knot¹ at the back. The *koshi-ita* is then hitched over the *obi*-knot and its two bands are brought round and tied in front.

The *hakama* is reserved for very formal occasions, but in modern times its use at schools and Government offices is indispensable. Its material is normally silk of good quality and stiff make, such as *Sendai-hira* or *kaheiji* (a thick *tsumugi*) ; but for economy thick cottons such as *Kokura-ori* are used.² Sober colours and vertical stripes are as much in vogue as they are for " morning " trousers in our own country.

Hakama may be lined, but are never wadded.

TABI.

Socks (*tabi*) are worn with all dress, except the informal *yukata* (thin summer robe). Reaching just above the ankle, and having a separate compartment for the great toe,³ the *tabi* are made of cotton or silk with a stiffened sole of *Unsai-ori* (named after its inventor). They thus form a sort of combined sock and slipper, and are indeed the only footwear permitted inside the native house.

The modern *tabi* fasten at the back by means of an overlap having horn or metal hook-tabs engaging with thread loops on the inner side. Formerly, however, each *tabi* had two flaps in front which folded over (the outer one uppermost) and were tied on the inner side by strings (1520).

For formal occasions white *tabi* are prescribed, but ordinarily the colour is dark blue (rarely black) with a white sole. In the former case the linings would be white, in the latter light blue. Unlined *tabi* for summer wear are a modern fashion.

The original material was soft buckskin. During the luxurious Genroku period (1688 to 1703) brown buckskin *tabi* were the vogue, women having the same but of a purple colour.

¹ The formal *kaku-obi* would, of course, be used.

² Hempen *hakama* are used only for the special *samurai* garb known as *kamishimo* (see p. 42).

³ This is necessitated by the fastening of the sandal or patten (see below).

SANDALS AND PATTENS.

Sandals and pattens are never worn indoors, partly to avoid soiling the mats which invariably cover the floors of the native house, partly because the habit of squatting on the floor, due to the absence of chairs and tables from the list of Japanese household goods, would be uncomfortable in anything but "stocking-feet." And as long as the prevalence of earthquakes and the economical instincts of the race maintain the native style of buildings and furniture, so long will the custom endure of kicking off the sandals or pattens before entering the house.

(a.) WARAJI.

The simplest form of outdoor footwear is the *waraji*, a sandal of coarse rice-straw, somewhat shorter than the foot, to which it is firmly tied by means of two straw laces (often covered with white paper). These laces issue from between the first and second toes and pass in turn through a couple of loops at each side, up over the foot, through the loop which forms a heel-piece, and back again to be tied over the instep. The *waraji* are used by men for energetic and long-continued work, travelling, etc. Their length of life is only about twenty-four hours, but they are very cheap (about a farthing a pair) and supplies of them are carried by travellers and thrown away when worn out (1521).

(b.) ZŌRI.

For ordinary use, such as leisurely walking on hard, dry ground, the *zōri* is employed. This is a sandal of fine rice-straw matting and normally has no separate sole. But varieties of it, made of woven rushes of various kinds or of bamboo-sheath, are commonly soled with coiled hemp-rope (*asaura-zōri*), with wistaria-stems (*fujiiura-zōri*), or with wood in lateral sections (*zōri-geta* or *italsuke-zōri*). A superior variety, known as *setta*, has a raw-hide sole with iron heel-piece.

The *zōri* is kept on by means of two thick soft cords (*hanao*) of twisted cotton or paper, covered with leather or cloth, issuing from each side near the heel and uniting with a short, thinner piece which passes between, and is gripped by, the first and second toes. Rush *zōri* with very thick tapering cords of straw-rope covered with white paper or cotton are known as *fuku-zōri*. In modern times the *hanao* do not come so far back as in former days; the sandal itself is also a little shorter, instead of being slightly longer, than the foot (1522, 1493, 1503, 1512).

(c.) GETA.

For walking in rain, snow, or mud, or on dusty roads, the patten (*geta* or *ashida*) is used. This is of wood, preferably the light but strong paulownia (*kiri*), and has an oblong punt-shaped body (*kō*) raised on two cross-blocks (*ha*), which, if separately inserted, are of oak or beech. The *geta* is loosely kept on the foot by the same means as the *zōri*, the cords passing through holes in the wood and being tied in a fixed knot below. The height of the *ha* depends largely on the state of the roads, and, as an extra precaution against damp, the forepart may be shielded by a large toe-cap (*tsuma-gake*)¹ of black oil-paper or lacquered leather. This is either tied on separately or, as often in modern times, nailed in place.

The solid patten is called *koma-geta* and may have its top covered with fine rush-matting (*omote*), when it is called *adzuma-geta* and is of more rounded plan at toe and heel (1523, 1524).

HEADGEAR.

In former days the head was covered only under stress of weather, in order to protect it from the sun or the rain or from extreme cold. Hats (*kasa*) were worn chiefly by the lower classes, but also by travellers and by the attendants in a daimiō's procession. They were either flatly conical or of domed shape, the former as much as two feet in diameter. In the crown were fixed two soft pads to rest on the head, leaving room for the cue between them. A loop of thick soft cord was attached at the ends of each pad and had two strings attached to it, one pair of strings being tied over, the other under, the chin. These loops, besides avoiding the ears, allowed of a very firm attachment to the head (1525).

Similar hats at the present day have a circular bamboo frame-work instead of the pads (cues are no longer worn), and only two tying-cords instead of four.

A common material for the *kasa* is fine bamboo plait, but straw plait, bamboo-sheath, and sedge-stems are also used.

UMBRELLAS.

The umbrella was introduced from the Philippines, it is said, towards the end of the 16th century. It was not carried by women until the end of the 18th century. The generic terms *karakasa*, *sashigasa*, *tegasa* include both the parapluie (*amagasa*) and the parasol

¹ *Mukōgake* in Western Japan.

(*higasa*). The latter is made of plain paper pasted over split bamboo ribs (*hone*), generally thirty-two in number. The handle (*ye*) is of bamboo. The head (*rokuro*) and ring (also *rokuro*) for the stays (*hone*) are made of wood or papier-mâché.

The *amagasa* is similarly but more strongly made, and is covered with oiled paper (*tōyugami*), lacquered dark brown at the ribs.

An umbrella formerly carried by the upper classes and decorated with a broad black ring was called *janome no karakasa*. Two narrower concentric rings characterised the inferior *yakko-janome* (or *momiji-gasa*). A cheap umbrella of coarse make, known as *bangasa*, is hired by poor people, and lent or given to shop-assistants by their employers. It usually bears the firm's name (initial characters) and a registration number.

The *nagaye* was a long-handled umbrella held up over the head of a nobleman when riding. With high officials, priests, and Court nobles, this had the ends of the ribs turned inwards and was then known as *tsumaori-gasa*.

The gaudily decorated, cheap-looking umbrellas imported into the West are not used in the country of their origin except by little girls. But the better-class native umbrella is rapidly giving way to the foreign variety with its eight steel ribs and cloth cover. This the Japanese call *kōmori-gasa* ("bat[-wing] umbrella").

FANS.

A fan of the folding variety is (or was) an indispensable adjunct to the native costume, its use being common to both sexes. So well known is it to Westerners, that this reference to it must suffice here.

BEDWEAR.

For bedwear both sexes strip to the skin and put on a thin cotton *kaimaki* (or *nemaki*), cut and worn like the *kimono*. In cold weather this may be lined or even wadded.

WOMEN'S DRESS.¹

UNDERWEAR.

For underwear a woman has first a short petticoat (*futano*) of bleached cotton, reaching to the knees; next a short chemise (*shita-juban*), and a long petticoat (*koshimaki*) reaching to the feet. The *koshimaki*, which is partly displayed when the outer robes

¹ Examples of complete women's costumes may be seen on application at the Offices of the Department of Textiles (1485-1512).

open out in front, is of muslin or crape, and of a plain white colour for matrons, younger women affecting bright colours and elaborate patterns, and little girls plain red. The *shita-juban* is of silk or cotton of a plain white or other light colour, but has a separately attached collar-lapel (*han-yeri*) embroidered with decorative designs harmonising with those of the outer dress.

In the cold season a long shift (*naga-juban*), cut like the *kimono* and extending to the feet without any waist-tucks, is worn over the *shita-juban*, and generally replaces the *koshimaki*. The *han-yeri* in this case is attached to the *naga-juban*.

KIMONO.

The *kimono* for women differs from the men's in the following respects. It has no *sewn* tucks at the waist, so that a woman of average height may wear it full length and sweeping the floor, or tuck it up to any height by two cords about the waist and hips. Its roll-collar (*yeri*) is somewhat wider and a little longer. The sleeves are a few inches wider (*i.e.*, cover a little more of the arm), are deeper and have narrower openings for the hands. To allow for the height to which the wide *obi* rises, the sleeves are joined to the body for ten inches only, and for the rest of their depth are open on the inner side, thus displaying to greater advantage the sleeves of the garments worn beneath. Moreover, the side-seam of the body begins only at four inches below the insertion of the sleeve, the gap thus produced allowing freer play of the garment over the bust.

In the wadded varieties, the filling is made thicker round the skirt, so that the *fuki* or part of the lining displayed there is considerably wider than in the case of the man's robe.

For formal wear three *kimono* are worn, the inner two having plain white *yeri*. In warm weather these may be reduced to two, the inner one having an extra edging to "save appearances."

The outer *kimono* on very special occasions is plain black with the wearer's *mon* blazoned on it as already described for the *haori* (this latter garment is only worn by women at home or on informal visits). For less formal occasions the young unmarried woman wears pale blue, grey, or mauve, with quiet decorative patterns woven, embroidered, or painted round the lower part of the skirt and sleeves, and with the *mon* in the usual places. But for ordinary daily wear all women wear *mon*-less *kimono* of the same sober striped materials as the men (1531, 1485-7, 1494-6, 1504-6).

YUKATA.

The *yukata* is worn by women as by men, and in the same circumstances.

APRONS, TASUKI.

Servants and others engaged in domestic labours generally wear an apron (*mayedare*, *mayekake*) below the girdle (1532). To leave the arms freer for the same purpose, the sleeves of the *kimono* may be held back by a cord or cloth band (*tasuki*) passing under each arm, crossing behind the shoulders and tied at the left side. Men workers, too, sometimes use the *tasuki*, but often merely tie their towel (*tenugui*) about the right sleeve ; this is called *katadasuki*.

OBI.

The Japanese woman's sash (*obi*) is the most striking and usually the most costly item in her whole costume, and even the staid matron is here permitted to display her fancy for bright colours and elaborate designs. The same licence as regards the *kimono* is restricted to the *geisha* or professional entertainer and the demi-mondaine (*jorō*).

The *obi* for women measures some four or five yards in length by about fourteen inches in breadth, and may be made of the most expensive figured silk or brocade that its wearer can afford. A girl will collect by gift, purchase, or bequest, as many *obi* as possible, to bring to her future husband as part of her dower.

Two chief varieties are used, the informal *chūya-obi* (1533), and the dress-sash known as *maru-obi* (1534). The former has the facing material of some rich silk or satin in a dark colour, with a lining of a different pattern, lighter ground, and softer texture ; there is also a stiffening of canvas. The *maru-obi*, on the other hand, has both sides alike, the stiff material, of double width, being folded in two, with the selvages sewn together ; slightly less inner stiffening is used in this case.

The *chūya-obi* is generally worn as follows. The *kimono* having been previously tied by two cloth bands about the waist and hips to keep the tuck (*karage*) in position,¹ the *obi* is wound twice about the waist, leaving at the back a shorter end (*te*) about two feet long, and a longer one of about five feet. In modern days it is

¹ Thus reducing the *obi* to a purely decorative article of costume.

the custom to reduce the width of the part encircling the body by folding the *obi* in two lengthwise, with the lining inwards; the ends are, however, opened out to their full width.

The shorter end is now folded across its middle, lining inwards, the longer similarly but with its lining outside. The two loops thus formed are then tied in a single knot so that the shorter one slants downwards to the left, while the longer projects vertically above the knot, its loose end hanging below the same and showing the facing material. The knot being pulled tight, the vertical loop is then adjusted so as to be of the same length above the knot as the loose end is below it, and is finally allowed to hang down over the knot and over all but the last three or four inches of the loose end.

As a rule this knot holds well, but if the wearer objects to the trouble of occasionally tightening it when it slackens, she may tie a narrow cloth band over it and round the middle of the body-portion; this is called *obijime* and is knotted in front.

With the dress *obi* the same initial procedure is adopted, but the vertical loop is lengthened at the expense of its loose end. A kind of bustle (*obiage*), consisting of a soft pad or a piece of wood or stiff card covered with cloth, is then set just above the knot and kept in place by bands tied in front and partly or completely tucked down inside the *obi*. The vertical loop is then folded in two inwards (so as to make four thicknesses), brought down over the *obiage* (which cocks it up and fills it out), and finally turned in towards the knot, where the *obijime* is passed through the re-fold to prevent it from falling down, and is brought round and knotted¹ in front (1488-90, 1497-1500, 1507-9).

There are several other methods of tying the *obi*, but the above are the principal ones for women of mature age. The broad *obi* was gradually evolved from the thick tasselled cord, tied in a bow at the back, which was worn in the 17th century and was known as *Nagoya-obi* from the town in K^ushū where it was made.

The custom of tying the *obi* in front was made compulsory for the courtesan class from about the year 1780, but it was also practised by duennas and others.

Women have never followed the male fashion of wearing the *inrō*, etc., suspended from the *obi* by a *netsuke* (see p. 5). Instead they have contented themselves with carrying a *hakoseko* (1484), or

¹ In modern times secured by a metal buckle.

ornamental oblong wallet of specially woven silk or velvet, thrust into, but not entirely concealed by, the left bosom of the robe. This would contain the usual supply of soft paper handkerchiefs (*hanagami*), a small metal mirror,¹ a powder-puff (*mayuhake*) and other small "vanity" paraphernalia. Men carry pocket-books (*kamiire*) of quieter appearance (1536) which they do not consider it necessary to display as in the case of the other sex; these are also of flatter form and are *not* supplied with miniature toilet-sets.

HAORI.

As above stated, the *haori* is a purely informal garment for women, who have only adopted it since the middle of the 17th century. For this reason and others which will doubtless be obvious, it is never worn over the dress *obi*.

The woman's *haori* differs from the man's chiefly in the insertion of the sleeves, which in this respect resemble those of the woman's *kimono* and are accompanied by the body-slits under the arm-pits.

HAKAMA.

Apart from Court costume, the *hakama* is quite a modern feature of woman's costume and is worn, even to-day, only as part of the so-called "reformed dress" (which also comprises a tight-sleeved *kimono*) by schoolgirls and their mistresses (1537). With them, however, it becomes an undivided skirt and differs further from the man's *hakama* in having much broader bands and no *koshiita* at the back.

TABI.

The socks (*tabi*) worn by women are the same as those for men, but are invariably of a white colour (1492, 1502, 1511).

SANDALS AND PATTENS.

Sandals and pattens for women do not essentially differ from what has been described for men, except that *waraji* are worn only by farm women, while the pattens are usually of the *komageta* type, more rounded at the ends and appearing less open below—they, moreover, often have the sides and lower parts covered with polished black lacquer.

¹ Examples of these pocket-mirrors are exhibited by the Department of Metalwork.

HEADGEAR.

The elaborate character of the Japanese woman's coiffure offers a sufficient reason for her dispensing with any outdoor headgear, except in the coldest weather, when a hood (*dzukin*, *okoso-dzukin*) is worn. Formed of a piece of white silk or cotton crape, about five feet by two, it is fastened to the ears by two loops of string, so as to keep it straight across the forehead, while the ends are loosely folded about the chin, neck and shoulders (1538, 1491, 1501, 1510).

Towards the end of the 18th century, however, it seems to have been a fashion for women to wear straw hats like those of the men for outdoor use on all occasions and in all weathers.

CHILDREN'S DRESS.

Japanese children's dress is on the whole a miniature version of their elders' costume, but besides being less restricted in the matter of bright colours (especially red) and highly ornamental patterns, it displays also the following differences.

Up to the age of 14 for boys and 16 for girls the garments are cut with sewn tucks at the hips (*koshi-nui-age*) and at the shoulders (*kata-nui-age*), and are made from dress-lengths of special sizes appropriate to the age of the wearer. The sleeves for children of both sexes are cut like that of the women's dress, but those for little girls are generally very deep, often nearly reaching the ground, a style known as *furisode*.

Up to the age of seven for both sexes the place of the adult's *obi* is taken by a pair of bands (*himo*), of which the right-hand one passes through a slit in the left side of the little *kimono*, both being tied in a pendant bow at the back. The change to the separate *obi* is called *himo-otoshi* or *himotoki*. At first the little girl's *obi* is no wider than her brother's, but is of a softer texture.

On reaching the age of 16 a girl begins to wear a full-size *obi*. Her *kimono*, now cut from an adult's dress-length, still has the sewn shoulder-tucks of her childhood, but the adjustable hip-tucks of her grown-up sister.

Much the same happens to the boy of 14 years old, except that his body-tuck is the inverted pleat at the waist concealed by the *obi*.

As the wearer grows in stature, the sewn tucks are reduced in size whenever the garment is taken to pieces for cleaning and re-making.

By the age of 18 or 19 (or a little earlier for boys) the shoulder-tucks have disappeared and the garment no longer looks as if a sleeveless coat of the same material were being worn over it.

This latter effect is also produced in a different way on the *kimono* of little girls (and occasionally of their baby brothers) up to the age of four by means of the *kataire*, a name given to the body portion of the *kimono* when it is of a different and more decorative material (often *Yūzen-zome*) than that of the collar, sleeves, and skirt. The *kataire* covers the whole of the back down to an inch or so below the waist-bands, but in front stops short at a line dropped vertically from each angle of the neck.

Boys wear *haori*, but only for formal occasions or in cold weather. Both sexes when quite young often wear a wadded sleeveless jacket called *denchi* or *saruko* (1477).

Infants wear short bibs (*yodare-kake*) of rounded form.

Little girls' wooden pattens are of the solid *komageta* type, shaped like those of their elder sisters but with no gap showing between the toe and heel supports; their black-lacquered sides are usually encircled with decorative designs in gold or colours.

The Museum possesses examples of the "charm-bag" (*mamori-bukuro*, *-kinchaku*)¹ which is fastened inside the child's *obi* or in the bosom of its robe. Commonly made from gaily coloured brocade, it is meant to hold a charm of inscribed wood or paper, such as those obtained from the Temple of Fudō at Narita, which are credited with protecting the wearer from injury by falling.

TRAVELLING DRESS.

Men on a journey by foot tuck the skirt of the *kimono* under the girdle in front or at the back. The legs thus bared are covered with *momohiki* (tight-fitting breeches) and *kiahan* (leggings tied by bands above the ankles and below the knees), or with *patchi* (tight pantaloons reaching to the ankles). These garments are commonly of dark blue silk or cotton, with paler blue lining. On the feet are dark blue *tabi* (socks) and the *waraji* (straw sandals) already described. Sometimes *kōkake*, a sort of cloth "spats," are used. The fore-arms are protected by a sort of tight half-sleeve, called *udenuki*, with a projection covering the back of the hand and known as *tekkō*; the latter is kept in place by a small loop about

¹ (1478, 1478a.) See W. L. Hildburgh, *Japanese Household Magic*, in *Transactions of the Japan Society*, Vol. VIII., p. 144, Plate IV.

the second finger. The *kappa*,¹ a sort of dust-cloak *cum* rain-coat with wide sleeves, replaces the *haori* and is used in preference to an umbrella ; or else the long sleeveless *hikimawashi-gappa*, of a thick cotton material, and generally of a dark brown colour with vertical stripes (1482). The cheaper *mino*, a long and ample cape of plaited straw or hemp-fibre, with the loose ends forming long and dense thatch capable of throwing off the rain, is affected by men of the lower classes (1480) ; the *koshimino* is a short skirt of similar make to protect the hips (1481).

The head is protected from sun or rain by the broad *kasa* already described. In the old days, when a sword (or, with the samurai class, two swords) was worn, a leather *tsuka-bukuro* and *hikihada* protected the hilt and scabbard respectively.

Women on their journeys abroad also tuck up the *kimono* and either wear a *naga-juban* (long shift) of which the lower part conceals the *koshimaki* (petticoat) or protect the latter with an extra petticoat called *suso-yoke*. This last would be of a red colour for girls, matrons wearing white. The *kiahan* (leggings) are generally of pale blue silk, tied with red bands. The *tabi* (socks) are of white cotton, and, in preference to *waraji*, the feet are shod with *zōri* having extra tying cords over the instep and round the ankle.

COOLIES AND FIELD WORKERS.

With coolies and outdoor labourers, the white cotton loin-cloth (*fundoshi*) is—or was—the foundation of their costume, and often the only body-wear in outlying country districts. The *haragake* or *haraate* is a sort of plastron worn by men and covering the front of the body and tied by bands crossing at the back ; its material is usually dark blue cotton, probably home-dyed and therefore cheap. On the legs are tight breeches (*momohiki*), again of indigo-dyed cotton ; these may be worn by women field-workers as well as by the men. *Kiahan* (leggings) and *tabi* (socks) are absent, but both sexes wear *waraji* (laced straw sandals). Women wear the *kimono*, tucked up at the front if necessary, but the men in place of this garment wear the *hanten*, a short coat, open in front like the *haori* and not necessarily girt at the waist, having comparatively narrow sleeves open at the end. The *hanten* is commonly of dark blue cotton, either plain or with large white linear patterns about

¹ This name is derived from the Spanish *capa*.

its skirt. Employees may have the name of their master, in blue on a white ground, either on the lapels of the *shirushi-banten* (1483, 1483a), as it is then called, or in a broad medallion-panel between the shoulders.

Whether a hat (*kasa*) is worn or no, the head is invariably wrapped with a *hachimaki*, a sort of small towel (*tenugui*) of white cotton. In warm weather this is tied as a band about the forehead and knotted in front (knotting it behind was the warrior's fashion); in winter it becomes a *hōkaburi*, covering the top of the head and tied beneath the chin. Women wear it turban-fashion, completely enveloping the hair.

WEDDINGS, FUNERALS, ETC.

Only the bride wears anything exceptional in the way of dress at a wedding. She begins the ceremony clad entirely in white and wearing a long white cotton veil called *watabōshi*. At a certain stage in the proceedings, however, she retires to be clad in coloured garments, over which she wears the *uchikake*, a coat of fine, richly decorated silk, cut something like the *haori*, but with long trailing skirt.

The men present would in former days have worn the *kamishimo* (see p. 42), even if they did not belong to the *samurai* class.

At funerals white garments are worn by the deceased's relatives, the men in olden times donning a white *kamishimo*, and wrapping their sword-hilts with white paper.

Otherwise, special mourning dress is not worn by the Japanese.

II.—COURT AND ECCLESIASTICAL DRESS.

AS was the case with the ordinary civil dress described above, there is no intention here of tracing the costume worn at the Imperial Court through its various evolutions from the earliest times down to the third quarter of the 19th century, when, except for certain ceremonies of the highest importance, it was superseded by purely Western fashions.

None the less, the essential features of styles about to be described as prevailing at the close of this period resemble many another phase of the life and customs of old Japan in dating back to a very considerable antiquity, in this instance at least nine centuries, without any change worth noting in a rapid survey of the subject.

COURT DRESS FOR MEN.

KONRIŌ NO GIO-I.

At the ceremony of his accession (*go-sokui*) and at the *daijō-ye* (or *ōname-matsuri*, the first *niiname* festival¹ of his reign) the Emperor wore gorgeous robes, of which the principal outer garment was known as *konriō no gio-i* or *ōsode* (1544).


This garment² was wide-skirted and double-breasted, folding left over right, the collar forming a V-shaped opening at the neck and crossing over to the opposite armpit. It was confined at the waist by the band of the apron and by the special girdle, both of which are described below. The sleeves were very long and very deep at the ends, but narrowed inwards with a bold curve at their lower edges. The material was scarlet silk damask with embroidery in gold, silver and coloured silks, of eight of the *jūni-shō*³ or twelve ancient embroidery ornaments of Chinese origin. These included

¹ At the *niiname-matsuri* (or *shinjō-sai*) the first-fruits of the rice-harvest were offered to the Gods and to the Emperor himself. This took place on the second "Hare" day of the eleventh month in each year.

² Illustrated in *Shōzoku Dzushiki*, Vol. I., p. 20 *recto*, and Conder, p. 353.

³ In Chinese, *shih-rh-chang*. See Bushell, *Chinese Art*, Vol. II., p. 95.

the sun, moon and stars at the shoulders, mountains and dragons on the sleeves, and pheasants, flames and sacrificial cups on the body. The sleeves and collar had wide edgings of dark blue silk.

From the waist downwards, the front of the *ōsode* was covered by the *mo*,¹ a full apron of red damask having a number of wide vertical pleats, each embroidered with the rest of the "twelve ornaments": a spray of "aquatic grass," a medallion of rice-grains, an axe, and the  device (1545).

Down the middle of this fell the *ju*,² a broad pendant of embroidered or painted Chinese silk supported by the silken outer girdle, while from the same girdle hung to right and left the two jewel-pendants called *gioku-hai*,³ each consisting of four copper-gilt plaques united by strings of vari-coloured stone beads. These fell as far as the ankles, while the *ju*-pendant, the *mo* and the *ōsode* reached only to mid-shin.

The Emperor, who on these occasions sat on a chair (an unusual piece of furniture in Japan), while his courtiers stood about him, wore no sword, but carried in his right hand an ivory *shaku* (see p. 32). On his head was a species of crown (*hōkwan*, *giokkwan*, *tama no kōburi*)⁴ worn over an ordinary *kammuri* (see p. 29), and tied beneath the chin with purple silk cords. This object was of gold or gilt metal, rising in lobed projections fore and aft, and supporting an oblong frame with a low cresting of semi-precious beads (jade, cornelian, etc.), and a deep fringe of the same at front and back. Above the fore-edge was a rayed sun-disk perched on a wire (1548).

Under the *ōsode* the Emperor wore a red silk *kosode*,⁵ a robe of similar cut, which, like the white silk shirt (*hitoye*) beneath it, showed at the neck and sleeve-ends only.

On his lower limbs were two pairs of wide unpleated trousers, the *uye no hakama* and *akaōkuchi* described below (p. 28). Undivided socks (*shitagutsu*)⁶ and slippers of black-lacquered leather (*kurokawa no kutsu*)⁷ covered his feet.

¹ *Shōzoku Dzushiki*, Vol. I., p. 21 recto.

² (1546.) *Ibid.*, Vol. II., p. 16 verso.

³ (1547.) *Ibid.*, Vol. II., p. 17 recto.

⁴ *Ibid.*, Vol. I., p. 5 verso.

⁵ *Ibid.*, Vol. I., p. 20 verso.

⁶ Fig. 13, No. 1.

⁷ Fig. 13, No. 2.

Princes on these occasions wore an *ōsode* of dark purple or green according to rank, which further differed from that of the Emperor in lacking the *jūnishō* decoration and in bagging out in front so as to conceal most of the pale blue silk *mo* with its designs of cereal plants. They also wore a trilobate *kammuri* of black silk gauze set within a gilt metal coronet having a jewelled cresting at the back.

From their girdle there hung, besides the fringed pendant, a single *gioku-hai* on the right, and on the left a *kazadachi* or decoratively mounted and jewelled sword.¹

Other courtiers, according to rank, wore more or less abridged versions of the above dress.

SOKUTAI.

At other important functions the Emperor, the Princes and all the Court nobles, from the first to the ninth or lowest rank, wore a costume known as *sokutai*.

Of this, the outer robe was known as *hō* (or *uye no kinu*), and specifically as *hōyeki-hō*, "sewn-side *hō*" (or *matsuwashī no uye no kinu*, "enveloping upper robe"), to distinguish it from the *ketteki-hō* ("open-sided *hō*"), described later (p. 44). Its shape and construction are shown in Figures 1 and 2 (front and back).² A loose, voluminous garment,³ with deep square sleeves open at the ends and entirely joined to the body except for a small ventilation

¹ *Fukushoku Dzukai*, Vol. I., p. 8 verso (right-hand figure). Example in the Museum (Department of Metalwork).

² Observe the peculiarity of cut which brings the collar entirely round to the back when the garment is folded flat. See also *Fukushoku Dzukai*, Vol. I., pp. 1 verso, 2 recto; and *Shōzoku Dzushiki*, Vol. I., p. 6 et seq. An example in black silk is in the Museum (1470); it is figured with the *rindō-karakusa* diaper, which seems to have been reserved for the Takatsukasa, one of the five chief branches of the Fujiwara clan. For the standard colours and patterns of the *hō* and other Court robes, see *Shōzoku Shokubun Dzuye*.

³ The notes of measurements, etc., in Figs. 1 and 2 read as follows (10 *sun* = 1 *shaku* = 1 foot nearly) :—

In Fig. 1 :—

| | | | |
|---------------------|------------------|------------------|---------------------|
| 2 breadths. | 1½ breadths. | 2 breadths. | |
| Sleeve, | | | Sleeve, |
| L. 2 <i>shaku</i> . | 2 <i>shaku</i> . | 2 <i>shaku</i> . | L. 2 <i>shaku</i> . |
| | 7 <i>sun</i> . | 7 <i>sun</i> . | |
| 7 <i>sun</i> . | 8 <i>sun</i> . | 8 <i>sun</i> . | 7 <i>sun</i> . |

In Fig. 2 :—

2 breadths.
7 *sun*. 7 *sun*.
Hangs down behind like a bag.
Ran or suso.

slit at the lower angle, it was double-breasted, folding left over right, with a narrow circular collar (*kubikami*, *maruyeri*, *tsutsuyeri*, *banriō*) fastened at the left side by an appliqué loop (*ukeo*) and button (*kagerō*) of the same material. It was girt at the waist by a belt (described later), which was concealed in front by the

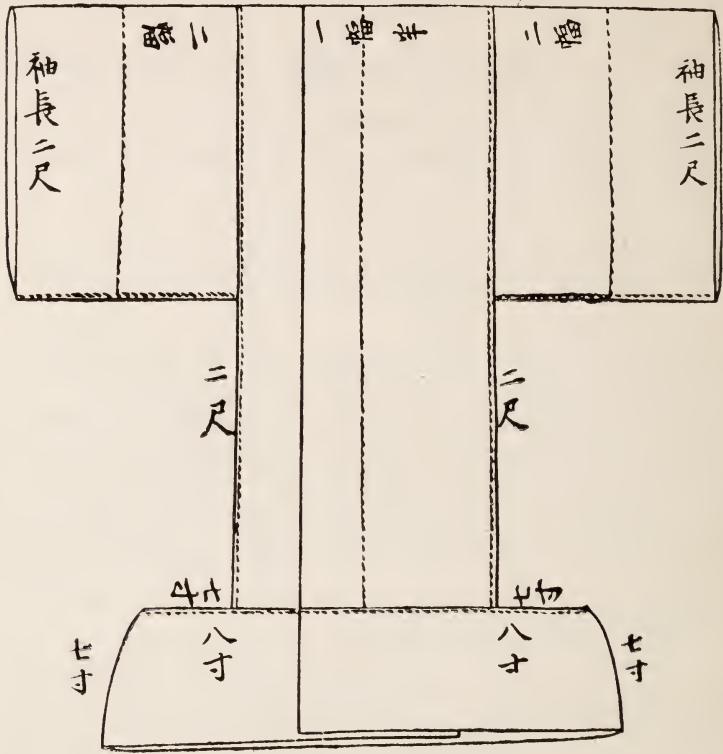


Fig. 1. *Hōyeki-hō* (front).

overhanging breast portion but was visible across the back. The curious bag or pocket (*kakabukuro*), about eight inches deep, provided at the back (see figure) was for *sokutai* wear tucked up out of sight.

The *hō* descended to below the knees, where it ended in a deep hem (*ran*) projecting at each side in a flap of squarish shape. For winter wear it would be lined. It was of various qualities of damasked silk or fine hemp cloth and of different colours and patterns, according to the rank and family of the wearer or the occasion of its use.

For the Emperor himself the damask pattern prescribed at the more solemn functions was a primitively drawn symmetrical device comprising a *kiri* badge between two *hōō*-birds over two *kiri* "trees" and two bamboos, with a pair of affronté *kirin*¹ in the foreground. This was repeated twenty-four times in yellow

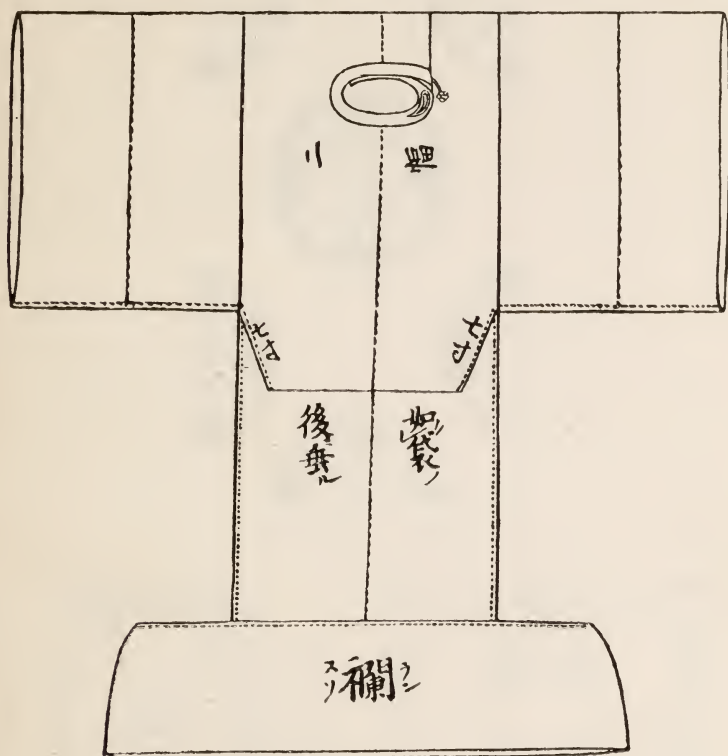


Fig. 2. *Hōyeki-hō* (back).

on a brownish ground (a combination known as *kiwōrosen*) or on a greenish ground (*kikujin* or colloquially *yamabato-iro*). Another pattern, similarly worked on the woof threads and in *kikujin* colouring, comprised flying birds amid *karakusa* foliage, or else a diaper of chrysanthemum scrollwork with the flowers as eight-rayed badges.

A white silk *hō*, also for Imperial wear, was known as *haku no gohō* ("Imperial *hō* of white silk").

¹ For an explanation of these and other decorative motives, see Part I., pp. 39-50.

A retired emperor (*dajō-tennō*) for formal wear used a red *hō* with a diaper of large six-lobed medallions enclosing *kiri* and *sasa* badges on a plain ground or the same enclosing eight-rayed *kiku-mōn* (chrysanthemum) and surrounded by sprays of the same flower.



Fig. 3. *Fusen-riō*.

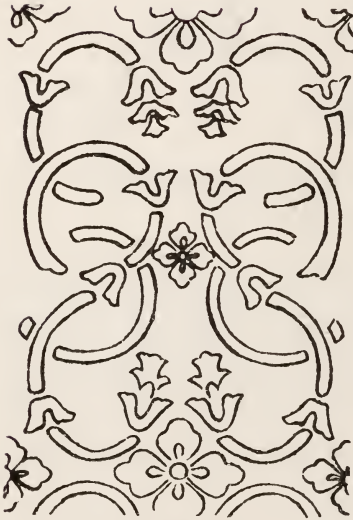


Fig. 4. *Wanashi*.



Fig. 5. *Kutsuwa-karakusa*.

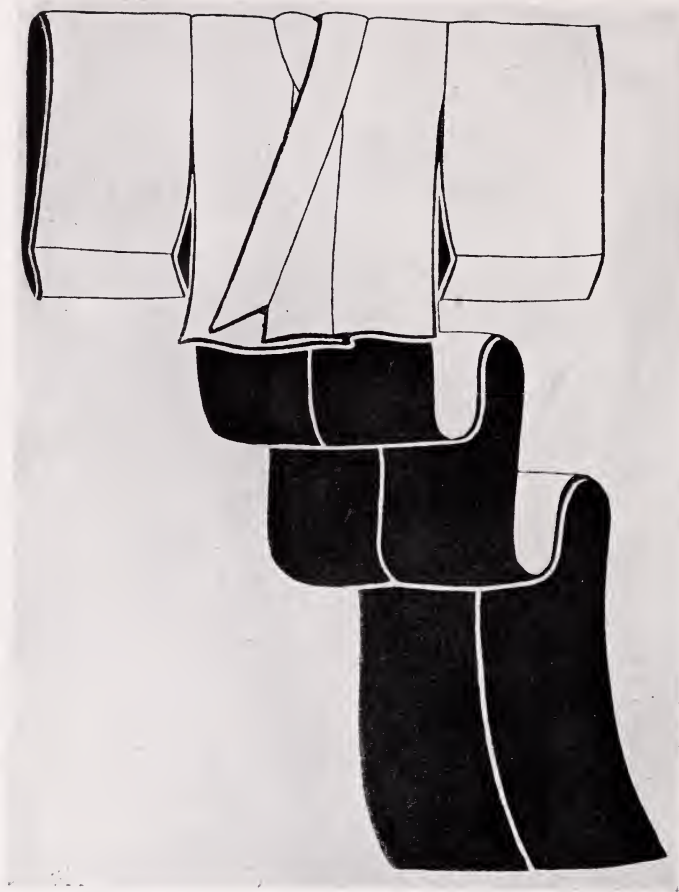


Fig. 6. *Shitagasane*.

A prince of the blood (*shinnō*) wore pale green (*asagi*) with a close formal diaper known as *ko-aoi*, or else the floral medallions known as *fusenriō* (Fig. 3).

For the courtiers, various other patterns¹ were prescribed, and colours ranging, according to the gradations of Court rank, from dark and light purple, through reds and greens, to pale blue.

All above the fifth rank were allowed to wear on certain occasions a black *hō*, of which the damask pattern varied with the family of the wearer.

Courtiers of the fifth rank and upwards often wore next the outer robe a short, almost sleeveless tunic (*happi*, *hampi*), which showed nowhere, but being stiffened with starch served to fill out the upper part of the *hō*. It had a stand-up collar and folded left over right with a V-shaped opening at the neck.

An important garment known as *shita-gasane* came next (Fig. 6). This was a loose tunic, open at the sides, short in front (or else tucked up under a girdle), and having a train (*kio*) the full width of the back and varying in length with the rank of the wearer, from the four feet of the fourth and fifth ranks to the twelve feet of the *kwampaku* (Regent).² The sleeves showed just beyond those of the *hō* and the neck had a V-shaped opening. The material was silk damask, normally white, with a *ko-aoi* pattern for the Emperor, *fusenriō* medallions for the higher nobles (*kugiō*), and plain for the rest. Yellow, light green and pale purple were also used. The lining for the Emperor's *shitagasane* was deep purple with a sparse diaper of upright diamond-shapes, each divided into four; for the *kugiō* the same in black or red silk, but with the diamonds set close together for youths,³ and not split up into four for the aged; while for lower ranks these devices were set horizontally. In summer both the outer material and the lining were of the same diamond pattern.

The train of the *shitagasane*, which matched the rest of the garment in material and colour, was in later times made separately from the body part (which then became known as *hitoye*) and was

¹ Two are here illustrated, viz., *wanashi* (Fig. 4) and *kutsuwa-karakusa* (Fig. 5).

² (1551.) *Shōzoku Dzushiki*, Vol. I., p. 14 *et seq.*

³ As in Fig. 30.

tied about the waist below this.¹ In each case it either trailed free or was for convenience gathered up in the left hand ; with military officials it was tucked into the loop of the *sekitai* belt.

In cold weather and at high ceremonies throughout the year a short tunic known as *akome*² was worn under the *shitagasane*, which it resembled in cut (but without the train). It was of silk with



Fig. 7. *Kiku-talewaku*.

damask pattern of *ko-aoi*, *kiku-talewaku* (Fig. 7), or the various grades of diamond diaper³ ; in colour it might be white, red, green or pale purple.

Last of all, and next to the skin, was worn a shirt, *ōkatabira*, of thin, plain white hemp-cloth (Fig. 8), the sleeves of which showed their broad red silk edgings, and the collar one of white, black and red (in order from the outside), thus giving the appearance of three garments instead of one (1552). In summer a similar garment called *asetori* replaced the *ōkatabira* and was of a red colour.

¹ *Shōzoku Dzushiki*, Vol. I., p. 26 verso.

² *Ibid.*, Vol. I., p. 28 et seq.

³ A very large diaper of paulownia badges with leafy scrolls is indicated as having been used by the Shōgun and his relatives.

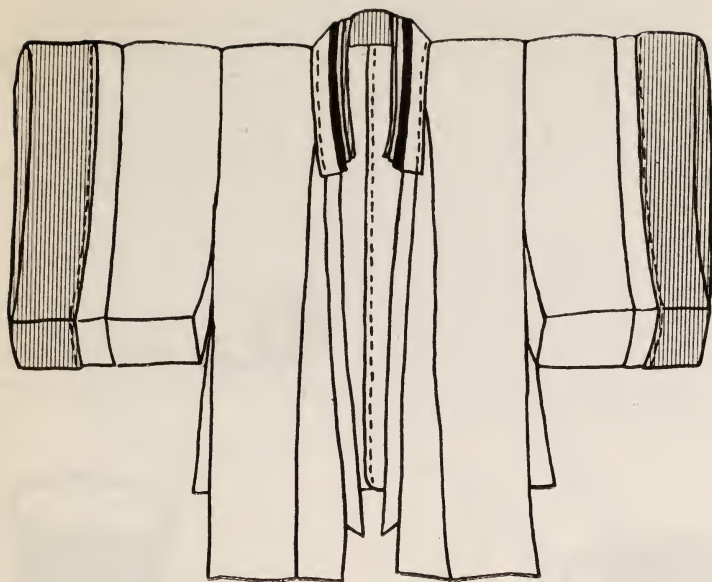


Fig. 8. *Ōkatabira*.

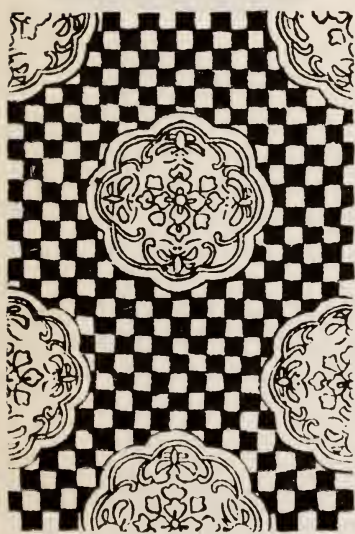


Fig. 11. *Kwa ni arare*.

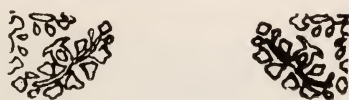


Fig. 12. *Yatsu-fuji*.

On the legs were worn two pairs of loose trousers having the upper part slightly pleated and open at each side. These were tied about the waist by a single pair of broad bands and further differed from the trousers worn with ordinary civil dress in having no stiffener (*koshi-ita*) at the back, which rose no higher than the front portion. The outer pair, *uye no hakama*,¹ was always of white

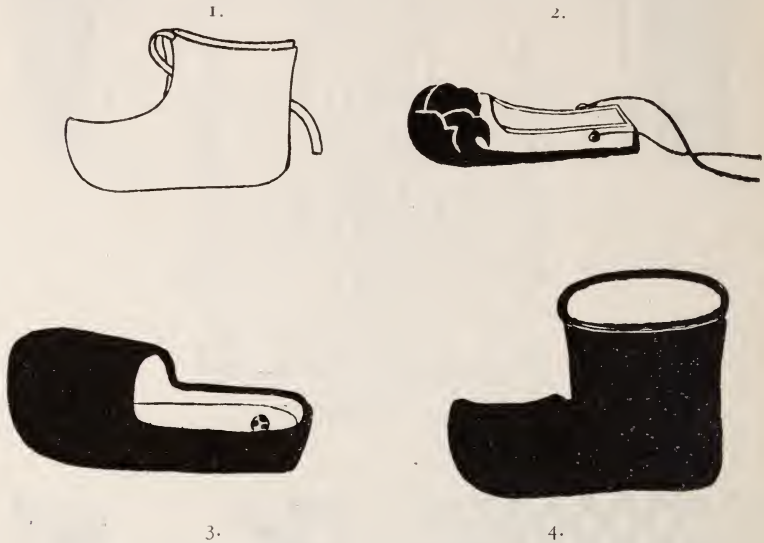


Fig. 13. Footgear. (See also pp. 20, 34.)

silk, with a damask design either of *kwa ni arare* (large lobed medallions on a chequer ground) or of *yatsu-fuji* (medallions composed of racemes of wistaria blossom). The lining was of fine red silk, which showed at all the edges, including those of the tying-bands and of the two curious broad loops which masked the opening at the crutch.

The inner pair, *ōkuchi*,² lacked these loops and was not open at this part. It showed a little below the bottoms of the outer pair and was commonly of plain red silk (*aka-ōkuchi*), although old men wore white.

The feet were covered by undivided socks, *shita[g]utsu*, *betsu* or *bessu*,³ of white silk (or embroidered coloured silk for important

¹ Fig. 9. An example in the Museum (1471), with the *yatsu-fuji* pattern, has the lining "oiled" in various places to resist wear.

² (1472.) Fig. 10.

³ (1555.) Fig. 13, No. 1.

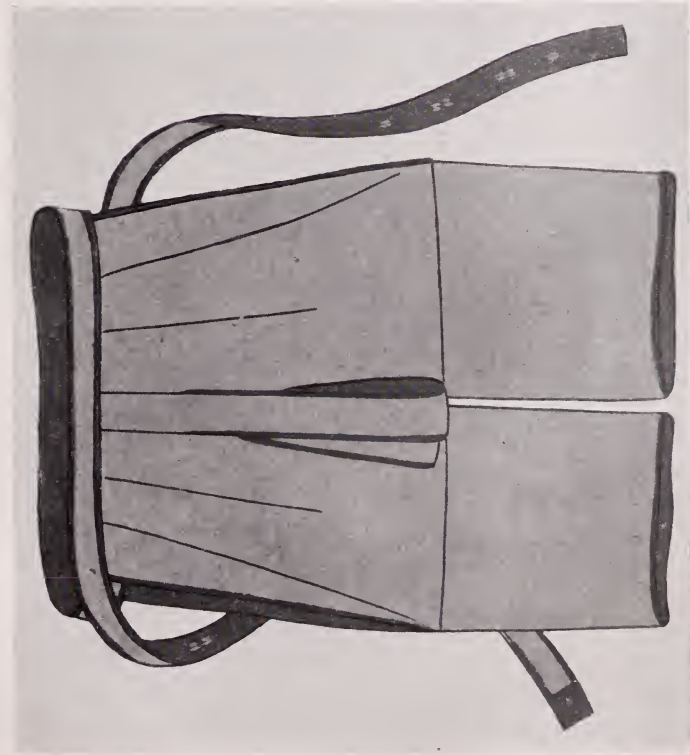


Fig. 9. *Uye no hakama.*



Fig. 10. *Aka-ōkuchi.*

occasions), lined and with stiffened soles. These came up to the ankle, where they were shaped and tied similarly to the *tabi* of former days (see p. 7).

Kutsu, or shoes, were worn over these, but only out of doors. *Asagutsu*, a sort of slippers, are illustrated in Fig. 13, No. 3; they were of paulownia wood, or else of papier-mâché with leather soles, lacquered black and lined with white silk. The leather *fukagutsu*, No. 4, were used for walking on muddy ground or snow (1555).

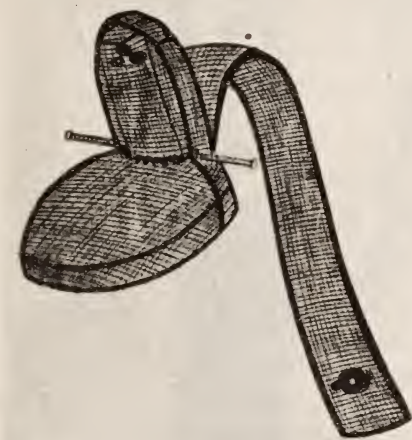


Fig. 14. *Kammuri*.

With the full dress (*sokutai*) above described went the headgear known as *kammuri* (*kamuri*, *kōburi*, *kōmuri*).¹ This comprised a shallow skull-cap (*kō*) with a rounded vertical part (*koji*) at the back to take the upright cue (*motodori*), to which it was fastened by a rod (*kanzashi*, *tsuno*) passed through its base from side to side.² The *kammuri* was further kept in place by tasselled cords (*kake-o*) of white paper-string (purple silk for the Emperor and certain specially privileged courtiers), encircling the *koji* and tied beneath the chin.

¹ (1556.) Fig. 14.

² This was, at least, the original idea. Later the *kanzashi* was represented merely by its projecting ends, covered with the same black gauze.

Behind the *kōji* rose an oblong pennon (*yei*) of black gauze stiffened by a lacquered paper-string edging. The Emperor on occasions of high ceremony wore this upright (*riūyei*); otherwise, as with the higher ranks of the courtiers, it drooped backwards

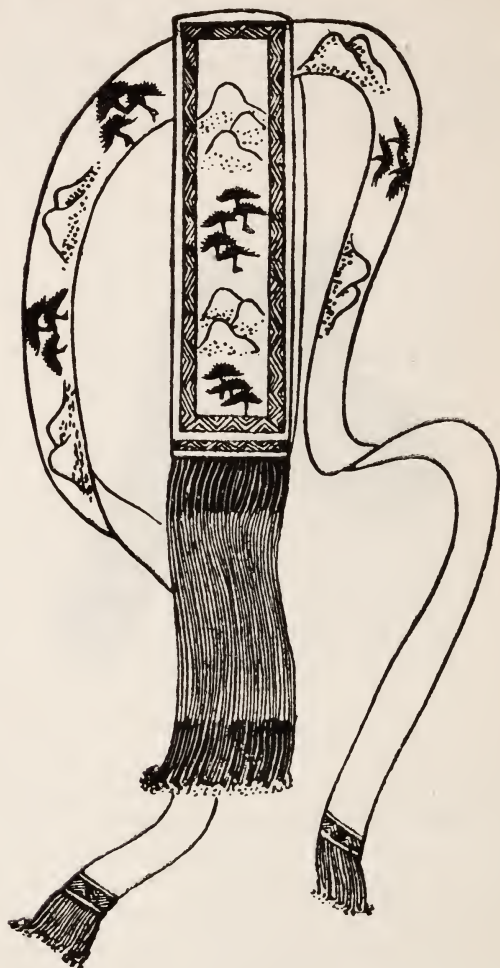


Fig. 15. *Hirao*.

(*suiyei*). With military officials it was loosely coiled (*makiyei*, *kenyei*). Those below the sixth rank of honour wore instead the *hosoyei*, composed of two long backward-projecting loops of stiffened paper-string (*kōyori*).

The *kammuri* itself was of stiff black silk gauze, with small lozenge or spiral devices for the higher ranks, and was made in various styles. Two of these were reserved for the Emperor; the *usubitai*, with the rounded fore-edge (*iso*) less stiff and coming down low, and the *hambitai*, raised higher. His subjects wore the *atsubitai* (with thickened *iso*), or, before reaching the age of sixteen, the *sukibitai*, which had a small crescent-shaped hollow in the front of the crown. Other types, as well as the less ceremonial caps known as *yeboshi*, are noticed in later paragraphs.

The long sword worn with male Court dress generally was of the *tachi* type,¹ with slender, much curved blade, slung edge downwards by two loops from a girdle (*hirao*)² of embroidered silk braid. The particular types worn with *sokutai* dress were those known as *makiye no tachi* and *raden no tachi*, having the scabbard enriched with gold lacquer painting or with pearl-shell inlay. The guard was of the peculiar *shitogi* type and the hilt covered with unwrapped white rayskin with gilt metal ornaments. The girdle was worn outside the *hō*, and its elaborately embroidered, long-fringed ends fell in front to the level of the knees, one down the front, the other at the left side. This style was known as *tsudzuki-hirao*, but in the more common variety, *kiri-hirao*,³ these ends were replaced by a broad loop-shaped pendant (*tari*), with long fringe, through which the actual girdle was threaded. This pendant showed on the front a framed panel with embroidery device in colours, details of which appeared also on the girdle itself. These devices included, for the most solemn ceremonies, the *hōō*, *kiri* and bamboo, on a purple ground. Cranes and pine-trees on a dark blue ground, carnations on blue-green, mountains and pine-trees on pink (*see* illustration), plum-blossom on pale green, and chrysanthemums on brown, are also indicated.

Covering the *hirao* at the back was the curious belt known as *sekитай* (*ishi no obi*, *tama no obi*).⁴ This was of stiff black leather in two unequal parts with decorative metal ends. The shorter of these was set with a row of ten square or circular plaques, of various materials according to the wearer's rank, such as lapis-lazuli, agate,

¹ Examples in the Department of Metalwork.

² (1474.) *Shōzoku Dzushiki*, Vol. II., p. 10 verso to 13 verso. *Fukushoku Dzukai*, Vol. I., p. 9 verso.

³ Fig. 15.

⁴ (1558.) Fig. 16. *Shōzoku Dzushiki*, Vol. II., p. 3 verso to 5 verso.

jade, marble, rhinoceros-horn, etc., plain or engraved with various devices, and sewn on with white thread. This part covered the back, but, instead of being continued on the front by the other, it was fastened there by a cord and loop, which were concealed by the overhanging part of the *hō*. The longer portion (*uwade*) was attached (by a cord) only to the left-hand end of its fellow, from which point it curved upwards and was tucked down behind the middle of the latter.

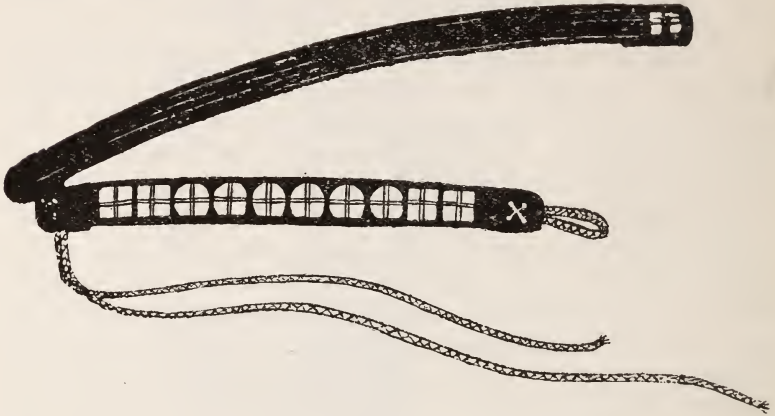


Fig. 16. *Sekitai*.

From the first or second plaque on the right of the *sekitai* there hung, by a loop of pale blue leather, a little box known as *gio-tai* ("fish-bag"),¹ measuring some five inches in height by an inch in width and half an inch in depth. Its four long sides were covered with the white rayskin (*same*) used for sword-hilts and decorated with upright figures of fish, six on the front and one on the back. For nobles of the third rank of honour and above, as also for those holding the title of *sangi*, these fish were of gilt metal (when the box was called *kin-giotai*), the fifth and fourth ranks having them of silver (*gin-giotai*).

The last item to complete the *sokutai* is the *shaku*² or bâton, which was held vertically in the right hand close to the body. Originating perhaps as a memorandum tablet, the *shaku* was of

¹ (1559.) *Shōzoku Dzushiki*, Vol. II., p. 16 recto.

² (1560.) *Ibid.*, Vol. II., p. 17 verso.



Fig. 17. *Sashinuki* or *Nubakama*.

ivory for the fifth rank and above, lower ranks being content with white wood (*ichii*, cherry, or holly). Shaped like a tapering paper-knife, it was about a foot or 16 inches long and from $2\frac{1}{4}$ to $2\frac{3}{4}$ inches wide.

IKWAN.

For occasions of less ceremony a modified form of the *sokutai* was worn, under the name of *ikwan*. The following are the chief points of difference. The *shitagasane*, with its train (*kio*), was replaced by the ordinary *hitoye*. The *sekitai* belt and *hirao* girdle were absent, while the sword became a *no-dachi* (colloquially *yefu no tachi*), with discoid guard of so-called *aoi* shape and a silver-covered hilt. This weapon provided its own girdle of soft deerskin, purple or blue, but the outer robe (*hōyeki-hō*) was also independently girt by a waist-band (*koshiobi*) of the same material as itself. At the same time the bag at the back was allowed to fall, like the tail of a coat.

The *shaku* bâton gave way, in winter, to a *hi-ōgi*¹ or folding fan, usually carried closed. This was composed of 25 thin slats² of *hi* wood (*Chamaecyparis obtusa*) united below by a decorative metal rivet and above by white silk cords whose ends, varying in length with the user's age, were knotted up into wistaria or other floral form, and either hung free or were fastened down to the outer slats. With boys the *ōgi* was of *sugi* wood (*Cryptomeria japonica*), the guards being painted with bird-and-flower devices and the cords forming fringes of "the five colours." In summer the *hi-ōgi* was replaced by an *ōgi* of the type familiar in the West, with paper mount decorated according to fancy, and having the sticks and openwork guards painted white, black, red or other colour.

The trousers were of the type known as *sashinuki* or *nubakama*,³ very loose and much longer than the legs, being tied up by means of running-strings (*shita-gukuri*) at the bottoms so as to conceal the feet while permitting the wearer to walk with a fair amount of comfort. Like the *sokutai* trousers (p. 28), they were of the same height back and front and had no stiffener (*koshi-ita*) behind. Inside them were tucked the *shitabakama*, a pair of the same length and cut, but having no running-strings.

¹ (1562.) Fig. 17.

² 23 for lower grades.

³ Fig. 17. *Shōzoku Dzushiki*, Vol. II., p. 27 verso to end. See also *Kokkai*, No. 10, p. 15. An example, in pale blue unfigured silk, is in the Museum (1561).

The *sashinuki* were of various kinds of silk or hemp cloth, the colour being usually a darker or lighter purple or blue, either plain or with patterns (damasked or woven in white) of *yatsu-fuji* (Fig. 12), *kumo-tatewaku* (Fig. 18), *tori-dasuki* (Fig. 19), and other diapers. The Emperor used the *kwa ni arare* pattern (Fig. 11) in pale blue.



Fig. 18. *Kumo-tatewaku*.



Fig. 19. *Tori-dasuki*.

The *shitabakama* were commonly of red silk, but black for boys, yellow for old men, and white for the very aged, are also indicated.

The feet were covered with the *shitagutsu* or undivided socks of white silk (Fig. 13, No. 1).

NAOSHI, KO-NAOSHI, HANJIRI.

For still less formal occasions, including the privacy of the palace or mansion, an outer robe known as *naoshi* was worn. This differed from the *hōyeki-hō* (see p. 21) only in colour and pattern. The Emperor wore a variety called *hiki-naoshi*, which in winter¹ was white silk damask with *ko-aoi* diaper, in summer light purple

¹ Here, as throughout this account, "winter" is to be taken as including also the spring, thus roughly covering our months November to April. Similarly, "summer" includes also the autumn and corresponds to our May to October.

with the lozenge diaper known as *miye-dasuki* (Fig. 20). For his subjects the winter *naoshi* was normally white with *fusenriō* (Fig. 3), that for summer wear being dark blue¹ with *miye-dasuki*.

As inner robes, a purple *kinu*, followed by a red *hitoye* and one (or two) white *kosode*, might be worn. All these were cut like the upper part of the *shitagasane* (Fig. 6), but only the *hitoye* was visible at the sleeve-ends. The coverings for legs and feet were the same



Fig. 20. *Miye-dasuki*.

as those described for the *ikwan* dress, but for quite informal wear indoors the outer trousers (*sashinuki*) were often left off and the red inner pair allowed to trail behind the feet, which in this case would not be covered with either shoes or socks.

On the head was worn either the ordinary *kammuri* (with the *yei* brought forward in a loop and tied with a cloth band round the *koji*), or else a cap of the *tate-yeboshi* or *kazaori-yeboshi* type described in a later paragraph (p. 41). No sword was worn, but a *hi-ōgi* fan was carried in winter and an ordinary folding-fan in summer.

The *ko-naoshi* was also identical in cut with the *hōyeki-hō*, but the sides were left open from the shoulders down to the *ran*, the sleeves being attached at the back only. The latter, moreover, had running-strings (*sode-gukuri*) of silk braid threaded round the sleeve-ends with alternately long and short stitches (*obari*, *mebari*), the free ends (*tsuyu*) knotted together and pendent. This feature, which we shall notice in several other garments, would obviously

¹ Dark purple for boys, pale blue for old men, white for the very aged.

enable the mouth of the sleeve to be gathered in about the wrist, if so desired, a convenience which does not seem, however, to have been ordinarily taken advantage of.¹

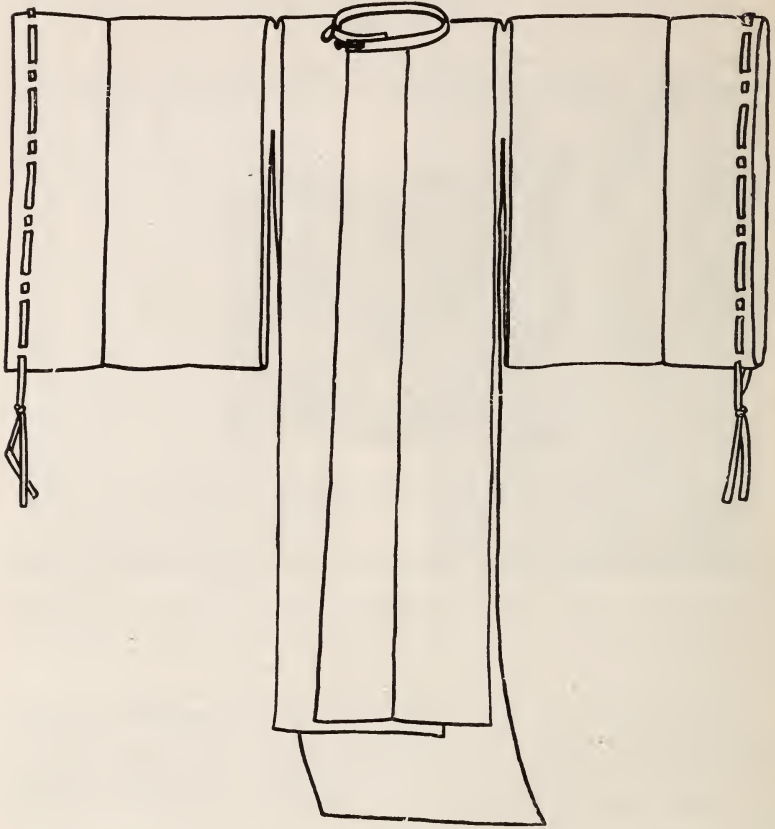


Fig. 21. *Kariginu*.

The *hanjiri*, worn by young princes and *dōgiō* (boys of the more aristocratic families), resembled the foregoing, but lacked the *ran*, while instead of the running-strings a broad band of braiding, made of six strands of coloured silk cord loosely interlaced, surrounded the mouth of each sleeve, with the free ends pendent (1563).

¹ Except with the *yoroi-bitatare*, a loose coat and knee-breeches worn under their armour by military officers of high rank. An example of this type of garment is in the Museum (1475).

KARIGINU, HOI, HAKUCHŌ.

Another outer robe, of lighter material and less voluminous cut, was used for outdoor sports and similar occasions when greater freedom of action was desirable. This was the *kariginu* (Fig. 21), originally, as its name implies, a robe for hunting (hawking). Its sides were open from top to bottom, and the sleeves, provided with running-strings, were attached at the back only and that merely for a few inches near the top, so that in wear they slipped off the shoulders and showed the inner garment (1564).

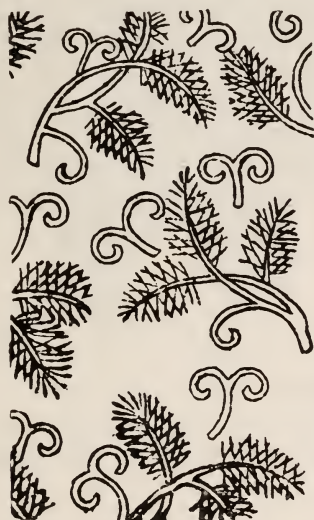


Fig. 22. *Wakamatsu-karakusa*.

It was confined at the waist by a separate narrow sash of the same material, being usually drawn up over this in front so as to leave a short apron below, the back falling to its full length.

For summer wear the *kariginu* was of thin unlined silk, but for winter use it was lined. There were no strict rules as to colour or pattern,¹ but old men generally wore white, while for those below the fifth rank the *kariginu* was patternless and was then known as *hoi* (or *hōi*).

¹ Characteristic combinations are green with [*sawarabi*] *wakamatsu karakusa* pattern (Fig. 22), red with the same design and purple lining, red with "phoenix" medallions and green lining, yellow with cloud medallions and green lining.

The inner garment, which showed at the shoulder-slashes and sleeve-ends, was known as *kinu*.¹ It resembled in cut the upper part of a *shitagasane* (Fig. 6), except that it was a little longer. Below it came a similar garment, called *hitoye*,² slightly shorter in body and sleeves, but otherwise of similar cut. The colour of these two tunics depended on that of the *kariginu* itself. Under the *hoi* was worn a longer tunic, called *noshime*, of a dark colour with a deep band of variegated stuff in the region of the waist and loins.

Sashinuki trousers, the ordinary divided socks (*tabi*), and a cap of the *yeboshi* type went with this costume, which was completed by a *chūkei* (or *suyehiro*), a folding fan with the guards curved outwards so as to give the appearance of its being partly open though actually closed.³

Into the girdle at the left side was usually thrust, edge upwards, a short sword of the guardless (*aikuchi*) type, known as *chiisagatana*. On official duties, however, a single *uchigatana*, or sword with a guard, was similarly worn, while attendants on the Emperor in public wore a long sword, called *itomaki no tachi*, slung edge downwards from its own girdle.⁴

Court servants wore a sort of *kariginu* of starched white calico, known as *shirahari* or *hakuchō*. It had no running-strings on the sleeves. Their *sashinuki* trousers, also white, reached to the knee only, and below them leggings (*kiahan*) were sometimes worn; their unsocked feet were shod with sandals (*zōri*) for outdoor use. They wore no sword.

When the nobles rode forth to the chase or indulged in archery practice on horse-back, they wore, strapped to the front of the legs, a pair of *mukabaki*, or shaped strips of deer, bear, tiger, or leopard skin (fur), recalling in many respects the huge leggings of American "cow-punchers" (1566).

HITATARE.⁵

This costume, comprising a coat (Fig. 23) and trousers to match, was worn by courtiers of the *kuge* and higher *samurai* class, and

¹ *Fukushoku Dzukai*, Vol. II., p. 6 recto.

² *Ibid.*, Vol. II., p. 6 verso.

³ An intermediate form, known as *chū-uke* or *bombori*, was also used.

⁴ Examples of all these types of sword may be seen in the Department of Metalwork.

⁵ Sometimes corrupted to *shitatare*. *Fukushoku Dzukai*, Vol. II., pp. 2, 3. *Kokka*, No. 10, pp. 14, 15.

differed in several respects from the ceremonial dresses already described. In the first place, the skirts of the coat were tucked *inside* the top of the trousers, which in this case were known as

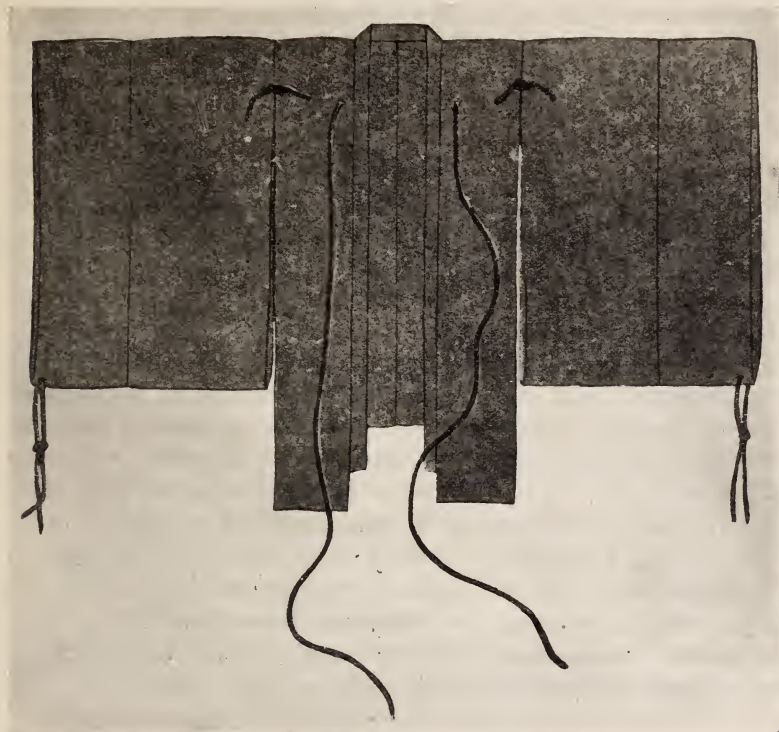


Fig. 23. *Hitatare* (upper garment).

naga-bakama,¹ although in cut they virtually reproduced the *shita-bakama* worn with *ikwan* dress (see p. 33) and trailed some twelve inches behind the feet.²

The coat, moreover, was open in front and the narrow collar-lapels fell almost vertically, being "fastened" across the breast by the two silk braid breast-bands (*munahimo*), which were loosely tied in a large bow (1567).

¹ "Long trousers." Example in the Museum (1473).

² They also, in later times at least, had the *koshi-ita* or stiffening board at the back, as described above (p. 6).

Another new feature is supplied by the *kikutoji*, applied knots of silk braid, whose original function seems to have been to prevent a seam from being ripped open.¹ Five of these were placed on the coat some six inches from the top (viz., at each shoulder and on the middle seam of the body and of each sleeve); two more appeared just below the side-slits (*aibiki*, *momodachi*) of the trousers, that is, about the level of the knees. It will be noticed that the *sodegukuri*, or sleeve running-strings, are here reduced to their *tsuyu* or pendent ends.

The *hitatare* was made of various light silks of no fixed colour or pattern, and was worn over two silk shirts (*kosode*), usually white. With it went a *yeboshi* cap, and a *chūkei* fan, as well as one of the types of sword indicated above as worn with the *kariginu*.

DAIMON (NUNOBITATARE).²

This was a reproduction in hemp cloth³ of the foregoing, with the difference that it bore ten large repetitions of the wearer's family badge.⁴ Seven of these coincided in position with the silk braid *kikutoji*, which were applied in their centres; the other three were set at the back of the trousers and in front of each thigh.

The *daimon* was worn at the Imperial Court by *samurai* of the fifth rank and upwards.⁵ There were no rules as to its colour or patterning. It was accompanied by the same types of cap, fan and sword as went with the *hitatare* just described, but for inner garment a dark-coloured *noshime* (see p. 38) was worn, with the usual white *kosode* below it.

SUŌ.⁶

This was a repetition in cut and material of the *daimon*, with these differences: the two badges on the front of the trousers were absent, that at the back being also smaller and placed on the

¹ Compare *Kokka*, Vol. IV., 1892, pp. 70, 71, for diagrams illustrating the tying of various types of *kikutoji*.

² (1568.) *Fukushoku Dzukai*, Vol. II., pp. 8, 9. *Kokka*, Vol. IX., pp. 12, 13.

³ *Nuno*—whence the alternative name for this costume. Silk also was occasionally used.

⁴ *Dai-mon* means "large badge(s)."

⁵ To judge from colour-prints, it seems to have been a favourite dress on the popular stage, where its proportions were much exaggerated. A version of it was also worn by the *manzai* or street-mummers who plied their trade at the New Year.

⁶ (1569.) *Fukushoku Dzukai*, Vol. II., p. 11 *verso* to 13 *recto*. *Kokka*, Vol. IX., p. 29.

upper band ; while the *munahimo* and *kikutoji* were of dyed soft leather. Colour and pattern were according to taste, greys and dark blues being usual.

The *suō* was worn as a ceremonial dress by the *samurai* class attending Court on occasions of high ceremony.

SUIKAN (OR SUIKAN NO KARIGINU).¹

The *suikan*, worn in private by the higher ranks of the *kuge* (Court nobles), was a cross between the *hitatare* and the *kariginu*, resembling the latter in the cut of the upper garment, the former in that of the trousers. It was provided with *kikutoji* in the form of pairs of flat, round tufts or "pompons" of silk thread,² produced by fraying out the ends of loosely woven braid.³

Its fastening was peculiar : two bands, issuing one from the back of the collar, the other from the angle of the left (outer) breast portion, were knotted together on the right shoulder and then passed separately round the neck to be tied again in a bow over the breast.

The material of the *suikan* was silk, generally white and of various weights and qualities.

CHŌKEN (OR CHŌKEN NO SUIKAN).

The *chōken*, cut like the *hitatare*, resembled the *suikan* in the matter of the *kikutoji*, having four of these on the front and three at the back. The breast-bands, starting from *inside* the coat, passed round the back of the neck, down each side and out to the exterior, where they were tied across the breast.

TYPES OF YEBOSHI.

The *yeboshi*⁴ was a variety of headgear used by the higher ranks as a substitute for the more formal *kammuri* on occasions when the *hō* was not worn, and by inferior courtiers as their regular ceremonial cap. It appears in a number of different shapes, all derived, however, from the original *tate-yeboshi* ("erect cap"), which resembles in form the French "cap of liberty" with the front somewhat flattened and the crown considerably higher.

¹ (1570.) *Kokka*, No. 10, pp. 14, 15.

² The resemblance of these to a variety of chrysanthemum bears out the literal meaning of the term *kiku-toji*, "chrysanthemum fastening or binding."

³ See the *Kokka* art. above cited.

⁴ (1479.)

Originally of black silk, the *yeboshi* of all types came later to be made of paper stiffened with black lacquer and having a surface generally variegated with horizontal wrinkles (*shibo*), which increased in size according to the age of the wearer.

The *tate-yeboshi*, worn only by *dōjōnin* (those who had the entrée to the Throne Room), was ordinarily about nine inches high. Only its forepart actually rested on the head, the back portion being thrown out by the thick erect cue of the hair, to which the cap was pinned so as to keep it in place.

A cap of this normal shape with its upper part pressed together and folded over in various ways is generically known as *ori-yeboshi* ("bent or folded cap") and its chief specific varieties as *kazaori-y.* ("wind-bent cap") and *samurai-y.* ("military man's cap").

With the *kazaori-yeboshi* the line of fold ran obliquely downwards from front to back and the part folded over normally fell to the left (*hidari-ori*), although certain families had the standing privilege of the "right fold" (*migi-ori*). This type of *yeboshi* was usually fastened by cords of purple silk (twisted paper for inferior ranks) tied under the chin.

The most fantastic type of all is that known variously as *samurai-yeboshi*, *komusubi-y.*, or *nattō-y.*, and worn only by members of the military class. The complicated foldings of its upper part into a sort of triangular shape are not easy to describe either in words or by diagram, especially as there are numerous variants of the type corresponding to the families to which the wearer belonged or was attached by service.¹ The lower part was rather cigar-shaped in plan and hung over behind to a greater extent even than the other types. The tying-strings, frequently of dyed leather, sometimes formed complicated loops and knots about the top of the cap.

There were several other varieties of *yeboshi*, but space forbids our lingering over any but the more important ones just described.

KAMISHIMO.

The term *kamishimo*, written with two characters which correspond to its literal significance of "upper (and) lower," is applied to the various combinations of a coat and trousers made from the same material, detailed above under the names of *hitatare*, *daimon*, *suō*, *suikan* and *chōken*. Written, however, with a special character,

¹ Six pages of diagrams illustrating the folding of this and other types of *yeboshi* are published in *Kokka*, Vol. II., 1890, pp. 257-262. See also Vol. V., pp. 224-5, VIII., pp. 171-3.



Fig. 24. *Kamishimo* (portrait of the poet Hanjaku).

it describes a similar combination which was not a costume of the Imperial Court, although a variety of it was worn at that of the Shōguns in Yedo.

This *kamishimo* seems to have been the ordinary outer garb for men of the *samurai* or military class from the end of the 15th century, but during the Tokugawa or Yedo period (17th century onwards) it was worn on public occasions not only by *samurai* but also by privileged members of the *heimin* (lower classes).¹ To-day, except for "fancy dress," on the stage and elsewhere, it survives only as the garb of waiters at public banquets.

It comprises an ordinary *ham-bakama* or pair of trousers of the same cut as that described in the earlier part of this account (p. 6),² and an upper garment known as *kata-ginu* ("shoulder-dress"). The latter is well named, being a short sleeveless coat with the front reduced to little more than the vertical collar-lapels below, but spreading above, beyond the width of the shoulders, into a pair of wing-like triangles with tapering pleats. The back tapers slightly from this full width down to the waist, where it is somewhat pouched before being tucked, like the front, into the mouth of the *hakama*. There is no other fastening (1571).

The material for both garments was usually hemp cloth, a favourite colour being light blue with a close pattern of fine white spots. The coat was lined, and was stiffened with starch to keep it in shape.

The *kamishimo* was worn over the ordinary formal *kimono* already described, and was, indeed, the precursor of the *haori* (see p. 5) plus *hakama* which still constitutes the full-dress outer wear of the present day. Like the *haori*, moreover, it bore the wearer's family badge, repeated on a moderate scale on each breast, between the shoulders, and on the upper band of the back of the trousers.³

The usual *tabi* (divided socks) and *zōri* (sandals) of civil dress went with this costume, but no headgear was worn. It was completed by the inevitable fan and *inrō*, and the pair of swords⁴ which it was the duty and the privilege of *samurai* to wear in public.

¹ Fig. 24, from a *surimono* colour-print by Gototei Hirosada (about 1820-30), presents a portrait of the poet Hanjaku wearing *kamishimo*.

² Or the trailing *nagabakama* (see p. 39), if worn at the Shōgunal Court itself; in that case the dress was known as *naga-kamishimo*.

³ At the ceremony of *seppuku* (judicial suicide) those present generally wore white *kamishimo* without badges.

⁴ A single sword in the case of privileged *heimin*.

DRESS OF MILITARY COURT OFFICIALS.

Courtiers acting as *zuijin* or bodyguards of the Emperor, princes and nobles, wore a special costume. Their *hō* was of the *ketsuyeki* (or *ketteki*, "open-sided")¹ variety, which differed in cut from the *hōyeki* type already described (p. 21) in having the sides open from



Fig. 25. *Oikake-kammuri*.

the bottoms of the sleeves downwards, the back longer than the front,² and no *ran* or *kakabukuro*. The *happi* worn under the *hō* was of the *kuro-happi* variety, black, with open sides, united, however, at the bottom by a deep hem with projecting flaps (as in the case of the full-dress *hō*). This hem, which showed through the gaps in the outer garment, was of a light-coloured plaid design.

¹ Also called *wakiake no koromo* ("side-opened robe"). *Shōzoku Dzushiki*, Vol. I., p. 7 verso, 8 recto.

² I.e., when the garment was folded flat.

The trousers were the *uye no hakama* and *akaōkuchi* already described, or, for less formal occasions, *sashinuki*. The socks were white *tabi*, i.e., with a compartment for the big toe (as with ordinary civil dress). When shoes were worn, these were *kwa no kutsu* of black leather with pointed toe and brocade uppers, a leather strap and metal ring forming the fastening.

The *shitagasane* with long train (*kio*) and the *hirao* girdle were also worn on occasions of high ceremony. But perhaps the most striking feature of the whole costume was the headgear.¹ This was the usual black *kammuri* already described (p. 29), with a couple of fan-shaped blinkers, known as *oikake*, made of black horse-hairs and attached to the tying-strings of the cap. The pennon (*yei*) was curled inwards in a loose coil, sometimes kept in place by a split piece of wood; it was then known as *makiyei* or *kenyei*. For *zuijin* below the sixth rank of honour the *hoso-yei* was used instead, consisting of two long vertical loops of paper-string.²

Besides the sword (of *nodachi* type), the *zuijin* were armed with bow and arrows. The five-foot-long bow was carried (often unstrung) in the left hand. It was of the type known as *shigedō*,³ being of bamboo lacquered black and wrapped with bands of rattan-strip. Two types of quiver were used. For higher ranks at important ceremonies, the *hira-yanagui*⁴ contained twelve ivory-tipped arrows resting on a shallow lacquer tray tied behind the back and showing fanwise above the shoulders. The feathering was of different bright colouring or else eagle-plumes with black and white bands. There was also the *tsubo-yanagui*,⁵ a long black tube with a shaped opening to reveal the shafts of the seven arrows, which showed their eagle-plume feathering above the right shoulder.

SHINTŌ FESTIVAL ROBES.

At some of the more important Shintō festivals a robe known as *omi* (or *omi-goromo*) was worn over a black *hō*, with a white train (*kio*) and white trousers. This was of white cotton printed in greenish-blue (*yama-ai* or wild indigo) with botanical designs. There were several varieties of it, the standard cut and decoration being illustrated in Fig. 26. With each type a pair of bands known as

¹ (1572.) Fig. 25.

² *Shōzoku Dzushiki*, Vol. I., p. 4 recto.

³ *Ibid.*, Vol. II., p. 14 recto.

⁴ *Ibid.*, Vol. II., p. 15 recto.

⁵ *Ibid.*, Vol. II., p. 14 verso.

akahimo, each plaited of three strips of red and black silk braid respectively, were attached to the right shoulder so as to hang down equally in front and behind. On these were painted birds and butterflies. Two paper tying-strings hung from the middle of the lower edges of the sleeves (1575).

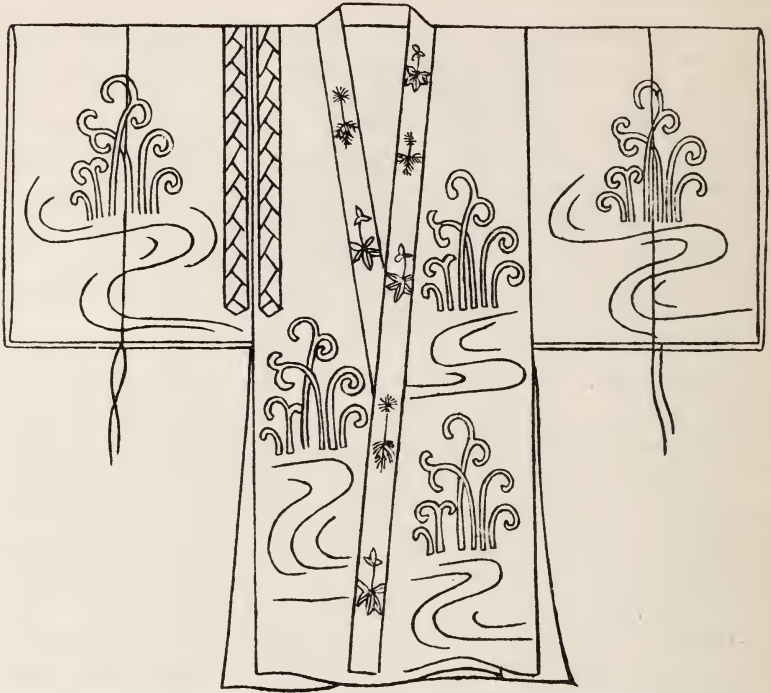


Fig. 26. *Omi-goromo*.

With this costume a gilt metal ornament, known as *kokoroba*,¹ was fixed to the *koji* or upright part of the *kammuri* (see p. 29). This was in the form of a spray of cherry-blossom for the Emperor (who alone wore a white *kammuri* on these occasions), of wistaria for the chief ministers, and of yellow corchorus or plum-blossom for other officials. It was accompanied by the *hikage-kadzura*,² a pair of pendants of four or six separate strands of pale green tasselled silk cords, with *agemaki* bows at intervals, which hung from the ends of the *kanzashi* or "hairpin" of the *kammuri* to the level of the breasts.

¹ (1576.) *Shōzoku Dzushiki*, Vol. I., p. 5 recto.

² *Ibid.*

COURT DRESS FOR BOYS.

Boys under fifteen, according to Conder, ordinarily wore a red silk *kosode* having long, narrow sleeves, slashed at the shoulders. This was tucked into a pair of purple *sashinuki* trousers girt with a white silk sash. The hair was drawn back and tied in two circular loops (*agemaki*) with silk braid. On the feet were worn the undivided socks (*betsu*) and the shallow *asagutsu* slippers. A miniature *tachi* sword was slung at the left side.

ECCLESIASTICAL DRESS.

To-day, as in past times, the priests and ministers of the native Shintō cult wear the ordinary civil dress, except at services, when the various types of Court costume already described are worn, with slight variations in details.

Buddhist priests, on the contrary, have a distinctive "cloth," which differs but little with the various sects into which they are divided. At services an ordinary *kimono*, plain white and girt with a white *obi*, is worn over an ordinary *juban*, also white. Over this is the gown known as *koromo*, made of hemp or grass cloth, ordinarily black, but on special occasions of various colours according to the rank of the wearer. It is double-breasted, with V-shaped neck, and is fastened by a couple of bands at the right side. The sleeves are very deep and the pleated skirt reaches to just below the knees. A fixed band runs across the back at the waist.

Over all comes the *kesa*¹ or "scarf," which varies in shape and size according to sect, but is commonly made of the richest and brightest-coloured brocades and embroideries that can be obtained. In the larger types the material is cut up into rectangular patches of different sizes, sewn together so as to make five, seven or nine vertical panels, with a continuous border surrounding the whole; there is also an undivided lining. On the front are further sewn six square patches of a different cloth, usually red or white with gold embroidery. These, known as *shi-ten*, are regarded as sacred, and originally were consecrated before being sewn in place; they even serve occasionally as receptacles for relics. One is placed at each corner (within the border), and the other two, larger, near the centre.

¹ From Sanskrit *kachāya*. Another name for it is *ninniku-gai* ("armour of patience").

The *gojō-kesa*, worn by the Shin and Shingon sects, is composed, as its name implies, of five panels and forms a rectangular bag having three shoulder-straps at the top. Hung round the left side, it is supported by one of the straps in front engaging with the other two at the back.

The *shichijō* or seven-panel *kesa*, used by the Jōdo sect and at solemn services by the Shin priests, is of oblong shape, some five feet by four, and is worn in conjunction with the *ōhi*, a sort of baldric, about a foot wide, which passes over the left shoulder. For ordinary wear in public the Shin and Jōdo priests wear instead the *wagesa*, a strip of silk about two and a half inches wide, worn stole-wise and falling to just below the waist (Fig. 27).

A very large *kesa* of trapezoid shape, having nine panels and therefore known as *kujō*, is characteristic of the Zen and Tendai sects. A sixteen-panel *kesa*, *shichikujō*, was formerly worn by them at high festivals, but is now obsolete.

Some high functionaries wear a longer *koromo*, showing below it not the skirts of the *kimono* but a pair of trousers of *sashinuki* cut (see p. 33), their feet being shod with *asagutsu* of Court type. Those of still higher rank have the collar of the *koromo* rising to a point above the head, while the highest ranks of all wear the *mōsu*, a combined cap and hood (Fig. 27. 1640.)

In the privacy of his home the Buddhist priest discards his *koromo* for a *juttoku* (*jittoku* or *jikitotsu*), a black coat cut something like the upper part of the *suō* (p. 40), but fastened at the right shoulder. The *juttoku* is also found as the favourite outer robe of doctors, poets and other professional men, and especially of *inkio*, or men who have retired from the duties and dignities of the headship of their family (1577).

COURT DRESS FOR WOMEN.

MONO-NO-GU.

The full dress worn on the most formal occasions by the Empress and the higher ranks of Court ladies was known as *mono-no-gu* or *ichigu-gusoku*, corresponding to the *sokutai* dress for men (p. 21). It was also, for a reason which will appear obvious, called *jūnihitoye*, literally "twelve single [robes]."

It is well illustrated in the frontispiece, which is taken from a woodcut in Tachibana no Morikuni's *Yehon Shahō-bukuro*¹ (1720),

¹ Vol. I., p. 11 verso. Figures 28 to 30 are from the same source, as are also the other diagrams of dress-patterns reproduced in the text.



Fig. 27. Buddhist Ecclesiastic of high rank.



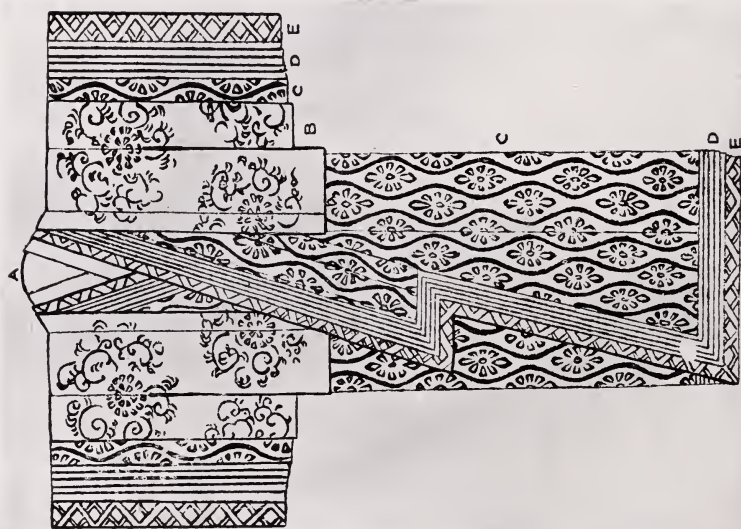


Fig. 28. The chief Body-robos of the *mono-no-gu*.



Fig. 29. The *Mo*.

based in its turn on a painting by Tosa Mitsuoki (died 1691). Of the four principal body-robos, represented diagrammatically in Fig. 28, the lower three (C, D, E) were identical in shape, each showing at the collar, facings and hem an inch or two, and at the sleeves three or four inches, of the one next below it.

This shape was as follows. The body was oblong and folded over¹ in front at the level of the breasts, the left side, as usual, uppermost. This overlap continued until, at mid-thigh, each facing turned sharply inwards for some seven or eight inches and then resumed its diagonal course as far as the hem, which swept the ground. (In actual wear the garments opened out below this

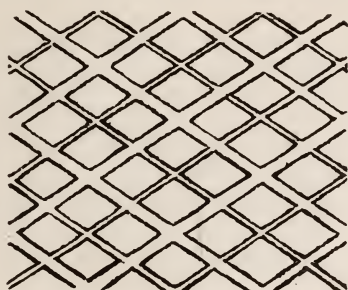


Fig. 30. *Yotsu-bishi*.

cut-away, so as to display the scarlet trousers.) The rectangular sleeves, entirely open at their outer ends, were joined to the body for about nine inches at the top only, being open for the rest of their depth on this side.

The undermost of these garments (E in the figure) was called *hitoye[-ginu]*, and measured about nine feet from collar to hem, the sleeves being long enough to conceal the hands. The central robe (D) was known as *itsutsu-ginu* or *go-ye*, from the resemblance to "five [separate] robes" produced by the narrow folds projecting one beyond the other at its edges. The uppermost (C) was called *uwagi*.

These garments were of rich silk, the coloration and patterning being subject to regulation. Thus, for the *uwagi* of the Empress at the highest ceremonies a deep purple hue was prescribed. Generally, however, the favourite bright scarlet, with rich gold-thread enrichment, is indicated for this robe; the *itsutsuginu* is commonly

¹ Not separately, as with civil dress, but as if the three composed a single garment only.

shown with its five edge-folds of the same plain colour (say, purple), but gradually paling outwards; while the *hitoye* may have the quadruple-lozenge (*yotsu-bishi*) diaper of Fig. 30, in dark green on the outside, with a lining of the same in lighter green but having all the lines continuous and intersecting.

The garment worn over these three (B in the figure) was known as *kara-ginu*, lit. "Chinese silk [robe]." It fell to the waist only and its straight open front was not fastened in any way. Its sleeves reached only to the elbows, where they showed three or four inches of the *uwagi* below it. The *karaginu* was usually of rich Chinese silk (whence its name), and was lined; red was a favourite colour for it.

Below these was a *kosode* or chemise (A in the figure) of white silk, specifically called *uchigi* or *shitagi no kosode*. This was comparatively short in the body and narrow in the sleeves. It showed at the neck only and its lower part was tucked into the trousers described below. Often one or more extra *kosode* were worn and these either overlapped alternately at the neck (as with the superimposed robes of civil costume) or were tucked in so that only the outer one was visible (1580).

The lower limbs and the socked feet were encased in a pair of enormously long and voluminous "trousers" or divided skirt of stiff scarlet silk,¹ known as *uchibakama* or *hi-no-hakama*.² These were fastened close up under the breasts and trailed away behind and beyond the body-robos, sometimes measuring nine feet in total length. They were cut like the men's *shitabakama* (p. 33), but had wider waistbands. The single pair of broad tying-bands projected from the right side, where they were knotted together and the long ends allowed to trail.

Last came the most original feature of the whole confection. This was the *mo* (Fig. 29), a sort of wide-pleated train of thin white silk, embroidered or painted with floral or other patterns (for the Empress the Imperial design of *hōō* birds and *kiri* trees). Some five feet long, it was about the same in width at the bottom and was pleated above into a deep band (*ōgoshi*) about thirty inches across (1586).

¹ An example in the Museum (1476) was formerly worn by the Dowager Empress Haru-ko.

² Conder also quotes the name *hiki-bakama* ("trailing trousers").

To the ends of the *ōgoshi*, which was of white silk damask, were attached three pairs of long bands about two-and-a-half inches wide. One pair, some four feet long, called *kogoshi*, and of the same material as the *karaginu*, encircled the *uwagi* loosely at the waist and was tied in front in a long-ended bow. A second pair, called *hikigoshi*, about six feet in length and uniform in material with the *ōgoshi*, trailed free on either side; each was usually threaded with thick white or coloured silk cord tied in decorative knots and bows and ending in a fringe. The third pair, knotted together at the end, formed the *kakeobi*, which passed over the shoulders (outside the *karaginu*) and was tucked under the bow of the *kogoshi* in front.¹

The coiffure worn with this costume was in the style known as *sagegami* or *suberakashi*. The hair, well stiffened, was parted in the middle and tightly combed back over the ears² to trail behind in a plain "tail," *nagakamoji*, (assisted by the addition of false hair), to a length of seven feet or so, being covered by the *karaginu* and the *mo*. At the level of the shoulders this tail was tied with a *ye-motoyui* or band of figured silk in gold and bright colours, and for the rest it was bound at intervals with strings of white paper cord. Generally a short tress (*ōbin*), an inch thick, hung free on each side of the head, and some of the under hair was brought forward to form fringes at this point and also to lie loosely over the shoulders. Two other short tresses (*kobin*) fell free below the *yemotoyui*.

With the higher ranks on special occasions a gilt metal disk (*shashi*) with three rounded horns (*kamiwake*) was fastened by a red silk cord in front of a raised crest of the hair known as *kabu*, and a pair of oval looped hairpins (*kanzashi*) in gilt metal projected to right and left of this crest.

The face and neck were painted white with ceruse (*o-shiroi*), while the eyebrows were shaved off and false ones (*takamayu*, *tenjōmayu*)—really two large black spots—were painted higher up on the forehead.

The Empress at the more solemn functions wore, instead of the *shashi*, a gilt metal crown of even more elaborate construction

¹ Sometimes the *kogoshi* were absent and the *mo* was held up by the *kakeobi* only.

² In more recent times the hair on the crown was drawn back and spread over an arched frame of woven bamboo so as to make a flat disk behind—a style colloquially known as *nabe-buta* ("pot-lid").

than that worn by the Emperor at his inauguration ceremony. A "flaming gem" and a figure of the sacred *hōō* bird were prominent in its ornamentation, together with numbers of "jewelled" pendants suspended from projecting arms.

The ceremonial fan, *akome-ōgi*, carried with the costume just described, differed from the *hi-ōgi* used by men in having a larger number of slats (usually thirty-nine) and in being decorated on one face with paintings of auspicious import. At each end were rosettes and streamers of silk cords in "the five colours," and sometimes an imitation spray of pine-foliage, plum-blossom or the like (1589).

KO-UCHIGI.

On informal occasions a less elaborate, but perhaps no less cumbersome, series of outer robes replaced those just described. Worn over the usual white silk *kosode* tucked into the usual trailing scarlet trousers, they included a *hitoye*, an *uchiginu*, an *uwagi*, and, as the outermost garment, a *ko-uchigi*.

These were cut very similarly to the *hitoye*, *itsutsuginu* and *uwagi* of the more formal costume, the multiple edgings appearing in the present group on the robe called *uwagi*. The sleeves of the four, however, appeared more nearly equal in length and the skirts longer, chiefly owing to the robes being worn less closely round the neck. They were not fastened about the waist nor at any other point. Alternate red and green is indicated as a colour-scheme.

The hair was merely combed back from the forehead and allowed to trail behind in a long unconfined tail *under* the group of four robes. The same type of fan was carried as with the *mono-no-gu* costume (1590).

KAZAMI.

On informal occasions in early summer the younger Court ladies wore a version of the *mono-no-gu* dress in which the *karaginu* and *mo* were replaced by a trailing silk robe called *kazami*. This was cut as to its upper part like the *karaginu*, but was long enough at the back to extend a foot or so beyond the robes below it and a little shorter than this in front; its sides were slit all the way from the sleeve downwards. In colour it was generally either pink, light red, or green, with bold designs of cherry-blossom, maple leaves and the like. A girdle confined it at the waist and the long tail of hair was not covered by it (1591).

YEGINU.

The *uneme*, or ladies-in-waiting who served the Emperor at table, wore a special costume of which the most striking feature was the robe called *ye-ginu* ("painted robe") or *uneme no kinu*. This was of full length and of white silk painted with decorative floral designs. Under it was a *hitoye* of similar shape and above it a *kakeginu* of the same abbreviated cut as the *karaginu* (p. 50). These three robes were open in front and not confined at the waist. They were worn over the usual white *kosode* and scarlet *uchibakama* already described. The coiffure was of the *suberakashi* type (p. 51), the *shashi* ornament having in addition a decorative comb, *hitai-gushi*, set in the hair above the forehead (1592).

KINUKATSUGI.

Out of doors the Court lady veiled herself in the *kinukatsugi* (or *kinukadzuki*), a long, loose-sleeved robe, of which the upper part was full enough to be drawn over the head as a hood. It was of silk with large patterns, generally on a red ground (1593).

UCHIKAKE.

Young female servants at Court wore, as outer garments, a white *hitoye*, of which the collar and sleeves showed beyond a red *kosode* or double-breasted garment reaching to the ground and confined at the waist by a broad green sash (*obi*). Over all came the *uchikake* (*kake*, *kaidori*), a large, loose coat, open in front, with very deep sleeves open at the back. This was thrown out behind by the big bow of the *obi* (1594).

NOTE ON PRONUNCIATION.

(1) The Vowels are to be pronounced as in Italian ; thus (approximately) :—

| | |
|----------------------|----------------------|
| <i>a</i> as in cart. | <i>ō</i> as in fort. |
| <i>ai</i> „ aisle. | <i>o</i> „ forever. |
| <i>e</i> „ get. | <i>oi</i> „ noise. |
| <i>ei</i> „ reign. | <i>ū</i> „ flute. |
| <i>i</i> „ machine. | <i>u</i> „ put. |

Other coupled vowels with the full force of each component, except that in *io*, *iō*, *iū*, the *i* is usually equal to consonantal *y* (and is so written by some). Final *u* is commonly clipped.

(2) The Consonants (including *ch* and *sh*) are to be pronounced as in English, noting that :—*g* is always hard (as in *get*, not as in *gem*), and is usually nasalised (as *ng-g*) between two vowels ; *s* is always a true *s*, not the *z* of *roses* ; *shi* is halfway between our “ he ” and “ see,” and similarly *fu* (*fū*) between the sounds heard in our *hook* and *foot* (*hoot* and *food*) ; full value is to be given to doubled consonants, as *kk*, *mm*, *nn*, *pp*, *ss*, and *tt*.

There is hardly any tonic accent in Japanese ; the voice should maintain an even tone, emphasis being laid only on long vowels (*ō* and *ū*).

N.B.—With such exceptions as will be obvious, all words printed in *italics* are Japanese, and attention is drawn to the Index of Technical Terms on p. 57. Certain compound words have been specially hyphenated at their first mention, so as to indicate their construction and their relationship to the literal translations appended (within inverted commas).

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NOTE.—Those marked * may be consulted in the Library of the Museum, those marked † in the Department of Engraving, Illustration and Design.

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- † HIROTA KIŌZAN. *Kodai Karakusa Moyō-shū*. 1885.
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INDEX OF JAPANESE TECHNICAL TERMS.

NOTE.—References are to pages ("n" means "note"), the first quoted being the main reference in each case. Names of minor details and of specific varieties (e.g., *asaura-zōri*, *chūya-obi*) are for the most part omitted; for the latter class, the second element (*zōri*, *obi*, etc.) should be referred to.

- akakimo*, 46.
akaōkuchi, 28, 20, 45.
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asagutsu, 29, 47.
asetori, 26.
ashida, 9.
atsubitai, 31.
awase, 4.

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denchi, 16.
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